

PROD. #9403

" M A R N I E "

Screenplay  
by  
Jay Presson Allen

From the novel  
by  
Winston Graham

October 29, 1963

SHOOTING SCRIPT

MARK RUTLAND

MARK RUTLAND is the American equivalent of an aristocrat. That is to say he has the rather uncommon twentieth-century grace of identity. He is, however, too intelligent to settle for this. He has probably always been in rebellion against his stultifying background, but his kindness and generous insight would have, of necessity, made this rebellion a quiet, insidious sluffing off of classic traditions and lines of thought.

He has great humor and is not without considerable arrogance. Having quietly, successfully broken so many of the rules and taboos of his own family and society, he would not hesitate long over breaking rules or even laws of a more general nature if he felt justified in his judgment. He is rather slow to act but quick to assume the responsibility for his actions. He feels competent.

He likes games, but basically his greatest motivations are curiosity and empathy. He wants always to know how it feels.

He is greatly at ease with himself...emotionally and physically. I see him as a tall man who moves quietly and - normally - rather slowly. When the occasion demands speed, his swift change of gait is almost shocking.

He is a lucky man who has never known the agony of seriously failing himself.

He is a HERO.

MARNIE EDGAR

MARNIE EDGAR is twenty-five years old; she has a delicate blonde beauty and a controlled, soft-spoken manner that enables her to pass as a lady. Her intelligence and humor are quick, but she has little insight into herself or others. Relying rather too much on the swiftness of her intelligence, she is likely to act on impulse.

She is an absolute loner. It is doubtful that she has ever had a real friend...she has certainly never loved, nor even sought love from anyone but her mother whose coldness and apparent rejection have almost fatally frozen her daughter's emotions.

Beginning with the first compulsive fantasy of her young childhood - i.e., that the night of trauma never happened - she has loved only in fantasy. One result is that she has evolved into an excellent actress, able to improvise quite brilliantly in almost any situation. She has assumed, perfected and discarded so many roles, that to act (to lie) is as natural to her as putting one foot before the other.

Instinctively she fears and distrusts...therefore hates...anyone who tries to get near her, who threatens her fantasy. She translates these feelings...these terrifying, anxiety-provoking feelings...into more acceptable and ego-sustaining terms...fastidious aversion, disgust, contempt. And she has never known anyone who was not eventually and conveniently...in her eyes...deserving of her defensive obloquy.

She is creative and ambitious; she has taste, instinctive and cultivated. These are the traits in her that respond to MARK. She responds intuitively to his outward quality without knowing anything at all of the depth of excellence, grace, and spirit that must lie beneath the surface. She is attracted to his looks, manners, ease, his cool and initially undemanding attitude. But when she finds herself confronted and threatened with his love, she is instantly enabled to lump him with all the despicable others. She learned early and well that she is unlovable. Consequently anyone who loves her, is contemptible and expendable.

Her habitual manner with people is quick, quiet, watchful, but under pressure she becomes verbal, vivacious, spontaneously laying a false trail in any direction that is open to her. If the pressure goes on too long, she will erupt briefly in openly displayed anger. If finally pushed too far, she will withdraw totally into a state bordering on trance.

Her quick and active intelligence, her vital young energy, are expended almost totally in her battle not to know the truth about herself.

BERNICE EDGAR

BERNICE EDGAR is a haggard woman in her early forties, who has been prematurely aged by chronic pain, desperation and guilt. She retains only remote vestiges of good looks, but a hard-dying vanity and sense of survival are evident in her grooming, her pride in her figure, her ready disdain of the slackness of others of her class.

She is common in an essentially Southern way...a way which implies ignorance and material deprivation rather than a purely physical, generic vulgarity. She is not particularly intelligent, but she is intuitive, and a hard life has quickened her natural defenses.

BERNICE is a fanatic. She has had the strength of will to channel the greed and passion of her youth into dedication. MARNIE is her symbol of redemption, and the house is her altar.

She is a compulsive housekeeper. An unwashed dish, an unmade bed, an untidy table top are frightening to her ...they are the signal evidence of loss of control...she is always in danger of expulsion from the temple.

With MARNIE she is always authoritative, demanding, inhibiting and inhibited. Only with the child, JESSIE, is she ever spontaneous and easy.

She is essentially frightened and suspicious, but she is not, like MARNIE, a stranger to love.



MR. RUTLAND

MR. RUTLAND is quite a happy man, one who has never struggled against his nature or his environment. He has been, within his limitations, a good father and husband, but not a particularly good citizen or friend. He is a typical product of his class and generation, a spoiled and selfish man quite willing to love whoever chances to become an extension of himself, but without the impetus or the imagination to look further afield. Because his life has been generally pleasant and unchallenging, he has always been able to afford to be sweet and generous to those around him.

He is not a snob, because he doesn't get around enough. Whomever he encounters at Wykwyn is automatically acceptable. He will probably not boggle at eventually discovering his daughter-in-law to be a professional thief. She is, by then, after all, his daughter-in-law.

He is not at all stupid, but he is simple. He has in almost seventy years probably dealt with nothing more complicated or bewildering than the politics of Franklin D. Roosevelt, and the death of MARK'S mother. He has probably come to accept Roosevelt's defection as, essentially, New Yorkiness...a geographical weakness. As to his wife's death, who can say about a sixty-nine year old man who is so obviously happy and contented in his single state?

" M A R N I E "

FADE IN

## 1 EXT. UPPER PLATFORM RAILROAD STATION - DUSK - CLOSE-UP

The screen is filled with a bulky yellow handbag held under a woman's arm. The CAMERA MOVES along with her for about ten or fifteen seconds. Then the woman begins to gain on the moving CAMERA until she is waist high and we see that she is hatless with black hair hanging almost to the shoulders. Slowly the CAMERA comes to a stop. The young woman who continues walking is consequently completely revealed to us. She is carrying, in addition to the yellow handbag, a rather heavy suitcase. The CAMERA remains stationary as the young woman continues to walk. She walks to the far end of the platform until she is a tiny figure in the distance. Through the whole of her walk, the yellow handbag stands out - the only spot of color in the general grayness of the scene. Finally the girl comes to a stop and looks expectantly in the direction of an oncoming train which we HEAR approaching. Through all this we have never seen her face. We see the train approaching in the distance.

## 2 CLOSE-UP

The handbag under the girl's arm.

## 3 INT. INNER OFFICE OF STRUTT &amp; CO., TAX CONSULTANTS - DAY - CLOSE-UP

From the railroad station we now CUT QUICKLY to a gaping, empty wall-safe in the office of SIDNEY STRUTT. The frantic hand of a man pushes demonstratively into the safe, slaps its empty floor, side-walls and top.

STRUTT (o.s.)

Empty! Cleaned out! Nine thousand nine hundred and sixty-seven dollars! Precisely as I told you over the telephone!

In the middle of this we CUT TO:

## 4 CLOSE-UP

The face and upper body to which the hand belongs. This is SIDNEY STRUTT. His face is flushed and angry; his short

CONTINUED

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

4 CONTINUED

body agitated. His hand now points to OFF SCREEN.

5 CLOSE SHOT

In the foreground are two plain clothes detectives. Beyond them, standing in the doorway, is a youngish woman; obviously an employee. She cringes a little as if STRUTT'S hand and finger in the foreground were a loaded gun pointed directly at her.

STRUTT

And that girl did it! Nobody else! She helped herself to almost ten thousand dollars and lit out!

FIRST DETECTIVE

(puzzled, looks askance at secretary)

Her?

6 MED. SHOT - STRUTT AND DETECTIVES

STRUTT

(fairly screaming)

No damn it! That's Miss Croft! I told you people over the phone! Marion Holland! She's the one! Marion Holland!

One DETECTIVE takes a notebook out as his partner crosses the foreground toward the safe.

DETECTIVE

Can you describe her, Mr. Strutt?

STRUTT

Certainly I can describe her!  
(his little eyes narrow  
in bittersweet memory)  
Five foot five. One hundred and  
ten pounds. Size eight dress.  
Blue eyes. Black hair...wavy.  
Even features. Good teeth...

As he writes the DETECTIVE begins to grin.

CONTINUED

6 CONTINUED

STRUTT (cont'd)  
What's so damn funny? There's  
been a grand larceny committed  
on these premises!

DETECTIVE  
(straightens his face)  
Yes sir. You were saying...  
(reads from notes)  
'Black hair, wavy...even features,  
good teeth...' She was in your  
employ four months?

7 CLOSE-UP

MISS CROFT in the doorway as she watches this scene. From  
a distant door that opens into the main office we see the  
figure of a man come through. He comes forward behind MISS  
CROFT without making her aware of his presence. He is  
carrying a raincoat and gloves, but no hat. He does not speak;  
silently takes in the scene.

8 MED. SHOT

From his P.O.V. we see the DETECTIVES and STRUTT.

DETECTIVE (cont'd)  
What were her references, Sir?

There is a pause during which the CAMERA MOVES gently forward  
to include a

9 CLOSE-UP OF STRUTT ONLY

STRUTT  
(this one really hurts)  
Well...as a matter of fact...her  
...uh...yes, I believe...  
(lamely)  
...she had references, I'm sure.

He looks about him self-consciously.

10 CLOSE-UP - MISS CROFT

MISS CROFT  
(blandly)  
Oh, Mr. Strutt, don't you  
remember? She didn't have  
any references at all!

11 CLOSE SHOT - STRUTT AND THE DETECTIVES

STRUTT stiffens with indignation at this betrayal. The DETECTIVES remain tactfully deadpan.

STRUTT

(clears his throat)

Well...uh...she worked the  
copying and adding machines...  
no confidential duties, you know.

He looks off suddenly.

12 CLOSE SHOT

FROM HIS P.O.V., MISS CROFT is making an exit past the new arrival. She looks at him with some recognition. She puts her hand to her mouth awkwardly. Over this we HEAR STRUTT'S voice.

STRUTT (o.s.)

Mr. Rutland! I didn't know you  
were in town! We've been robbed!  
Almost ten thousand dollars!

13 CLOSE-UP STRUTT

As he finishes this last speech, he makes his way over to MARK, as MARK says

MARK

(solemnly)

So I gathered. By a pretty girl  
with no references.

STRUTT

(lets this pass  
in his excitement)

You remember her! The last time  
you were here...I pointed her out!  
You said something about how I was  
improving the looks of the place!

MARK

(raised eyebrows)

That one? The brunette with the  
legs?

14 CLOSE-UP THE TWO DETECTIVES  
are all ears.

15 CLOSE SHOT

STRUTT has a thought for his dignity. He looks across to the DETECTIVES.

STRUTT

Excuse me a moment, men.

CONTINUED

15 CONTINUED

STRUTT (CONT'D)  
Mr. Rutland is a client.

STRUTT guides MARK to outer office.

16 INT. OUTER OFFICE - CLOSE SHOT

As STRUTT escorts MARK away from the inner office, he stares down at MISS CROFT who is now seated at her typewriter. He moves MARK away from her hearing. We now have the two men in

17 TIGHT CLOSE SHOT

MARK  
(tries not to smile at  
Strutt's impotent fury)  
I can see you've got no time for  
business today, Strutt...crime  
wave on your hands...

STRUTT  
(clutches at him)  
No! No! Always time for Rutland  
business. You know that! How is  
everything in Philadelphia? The  
little witch! ... I'll have her put  
away for twenty years! I knew she  
was too good to be true...always  
eager to work overtime, never made  
a mistake...  
(bitterly)  
...always pulling her skirts down  
over her knees as if they  
were a National Treasure!  
(sighs heavily)  
She seemed so nice, so efficient, so...

MARK  
(smiling)  
So resourceful?

The CAMERA MOVES IN CLOSE on MARK, until his knowing, amused face fills the screen.

18 INT. HOTEL CORRIDOR - DAY - CLOSE-UP

The yellow handbag again fills the screen. The CAMERA MOVES with it. The figure gains on the CAMERA and we are in the same back view that we saw at the opening of the picture. The same dark hair and the same clothes. As the figure moves away from the CAMERA which is slowly coming to a halt, we see that our girl now carries parcels from a department store. She is accompanied by a bellhop who is carrying a new suitcase still wrapped in brown paper.

SHOOTING SCRIPT  
October 29, 1963

## 19 INT. HOTEL ROOM - DAY - MED. SHOT

To the left of the screen is a medium length figure of our girl. To the right is the bed on which rest a number of things, i.e. empty boxes, tissue paper, the new suitcase, etc. The CAMERA MOVES IN SLOWLY and begins to examine meticulously everything that is laid out on the bed. Up by the head of the bed are the empty department store boxes and tissue paper. Hanging on a corner is the new suit, and carefully laid out on the edge of the bed are new stockings, girdle, bra, etc. The CAMERA MOVES a little beyond these articles to show the new suitcase open and now filled with carefully folded new clothes. The CAMERA SWINGS over to show the old suitcase with discarded clothes carelessly bundled into it. On the edge of the screen is the robe worn by our girl. There is the movement of her hands and arms and from the top of the screen comes the discarded bra which is thrown into the old suitcase. The hands now move down and we get an impression of a girdle being removed and discarded so ruthlessly that the stockings are not even unhooked. We follow the girdle and stockings to her feet, then into the old suitcase. She now takes up the old blouse, and picking up a razor blade from the bed, proceeds to cut out the label. The CAMERA MOVING IN VERY CLOSE to observe this. Once the label is free, she plucks away the spare strands of cotton and drops it into an ashtray which contains many other labels which have obviously been cut away from the various other garments. Her hands are now upon the yellow bag which is also lying on the bed. She fumbles around for a moment; then takes out a book of matches; during this action we observe a large quantity of money inside the bag. Her hand strikes a match and sets fire to the labels in the large ashtray. We watch the labels burn. Then her hands go back to the yellow bag and she takes from the wallet a social security card on which we can read 'Marion Holland'. This is torn up and added to the burning debris in the ashtray. Now her hands pick up the compact. She takes a nail file from the bag and pries the mirror away from the compact to reveal a number of social security cards which she removes and fans open. They fill the screen as her fingers select a new one whose name is 'Martha Heilbron'. This card she places behind the cellophane window in her wallet. The rest are put back into the compact and the mirror clicked back into covering position. She replaces both the wallet and the compact in her bag giving us another opportunity to examine the vast quantity of bills nestling inside. Now her hand picks up the still smouldering ashtray and we follow it to the bathroom. The CAMERA discreetly remains outside the half-open bathroom door. We HEAR it being tapped on the side of the toilet and then the SOUND of flushing. Now we HEAR the SOUND of running water. We stay on this for a while and then we decide to go in.

## 20 INT. BATHROOM - CLOSE-UP

We CUT straight to the LAVATORY BASIN which is filled with water. This water is slowly turning dark as it is filled with the dye from the hanging hair. After a moment or two of this we see the hair rise.



21 CLOSE-UP

The hair is flung back and now, for the first time, we see the FACE OF MARNIE, wet and shining. We HOLD on this for a moment as she smooths back the dripping hair, now very much lighter; then we

CUT.

22 INT. PENNSYLVANIA STATION - DAY - CLOSE-UP

The screen is filled with the legs and the lower part of MARNIE'S skirt, flanked by the two suitcases; one old, one new. We travel this way for a few steps, finally coming to a stop in front of a bank of lockers. There is a pause and MARNIE'S hand comes down and inserts a coin in one of the larger lower lockers. The old suitcase goes in; the door is slammed shut and the key extracted. Now we follow the key, and it is photographed in such a way that the key held in her fingers is in the foreground and beyond her skirt is the other suitcase being carried. We go this way for a little while until we arrive at a grating in the floor of the station. We see the fingers open and the key is dropped. The CAMERA ANGLE takes care to show that the key drops through the grating. NOTE: During this whole scene it should be very carefully observed that there is a pattern of shadows of other people passing, but more than that, we hear all the SOUNDS that give us a very clear indication that we are in PENNSYLVANIA STATION. These are the sounds of the public address systems announcing the arrival and departure of trains, and voices of passengers whose words are of such a nature that they indicate arrivals and departures and the seeking out of particular trains for journeys.

23 EXT. COUNTRY RAILWAY STATION - DAY - CLOSE-UP

One suitcase is deposited on the concrete floor of the platform. Behind it, coming down the steps from the coach, are the legs and feet of MARNIE. On the other side of the deposited suitcase are the legs of a porter. When her feet reach the platform the porter's hand comes into the picture from above and takes the handle of the suitcase. This is the same suitcase that we have seen in the hotel room and in Pennsylvania Station. The CAMERA RETREATS ahead of the suitcase as the legs of the porter and the legs of MARNIE walk toward us. The CAMERA RISES and now we get a WAIST SHOT of the porter and MARNIE. We see her - blonde, neat, self-assured. We SLOW the CAMERA sufficiently to allow her to occupy the screen alone. Finally the CAMERA RETREATS from her until it goes over the hood of a smart STATION WAGON, polished and shining. The MAN in charge approaches her. He is neatly dressed, middle-aged.

CONTINUED



23 CONTINUED

RALPH

Miss Edgar! Let me have  
your bag.

MARNIE

Hello, Ralph. I didn't  
see you at first.

During this MARNIE tips the porter well enough to receive a warm acknowledgment from him. Her bag is taken and put into the back of the station wagon as the driver says,

RALPH

Why you know I'd be here to  
meet you, Miss Edgar.

He starts to help her into the back seat of the station wagon.

MARNIE

Oh Ralph, I'd rather sit up  
front if you don't mind.

24 EXTERIOR -- VIRGINIA COUNTRYSIDE - DAY - LONG SHOT

A spectacular scene of a country road along which the shiny station wagon is moving with rapid purpose.

25 EXT. RED FOX INN - DAY - MED. SHOT

The station wagon pulls up outside a very well appointed country inn. RALPH jumps out and opens the door for MARNIE. He hurries around the back and takes out her bag. He follows her into the Inn.

26 INT. LOBBY OF INN - DAY - MED. SHOT

Not a large room, and not at all like a hotel except for the presence of a registration desk. The ceiling is beamed. Around a fireplace there are comfortable chairs, tables with newspapers, magazines. There are good rugs on the highly waxed, wide-board floors. MARNIE moves directly to desk where she is met by the welcoming smile of a tweedy, crop-haired, middle-aged woman, MRS. MAITLAND. RALPH moves up staircase with MARNIE'S suitcase.

CONTINUED

26 CONTINUED

MRS. MAITLAND  
(smiles, turns the  
registration book  
toward MARNIE; her  
speech is Britishy)  
So nice to have you back, Miss  
Edgar. We've put you in your  
same room.

MARNIE  
(smiles)  
\* Thank you, Mrs. Maitland. \*  
(as she signs  
register)  
Oh, can someone drive me over  
right away?

MRS. MAITLAND  
\*\* (laughs) \*\*  
Of course. Any time you're  
ready.

MARNIE  
(smiles delightedly)  
Good.  
(moves quickly  
toward stairs)  
As soon as I change...  
(takes a few steps,  
turns back;  
brilliant smile)  
...it's really marvelous to  
be back!  
(races up stairs)

27 EXT. STABLES - DAY - SEMI LONG SHOT

The same station wagon pulls into the foreground of our picture on the right hand side. We are close enough so that when MARNIE steps out she is in full figure and in riding clothes - boots, buff pants and sweater or shirt. From the corner of the stables a MAN is seen approaching her. The CAMERA SPEEDS UP until we have her in WAIST SHOT and we follow her in just the same manner as we have always followed her from the back. She comes face to face with the man and shakes hands with him. He is MR. GARROD.

CONTINUED

27 CONTINUED

MR. GARROD

How-do there, Miss Edgar.  
Good to have you back.

MARNIE

Hello, Mr. Garrod! Where's  
my darling?

MR. GARROD

(laughs; starts moving  
toward rear of stables)  
That big old spoiled baby of  
yours is right around back...  
he knows something's up...  
(cheerfully)  
Tried to bite me twice already  
this morning.

MARNIE eagerly passes him. The CAMERA follows her until she turns the corner of the stables. Beyond her is a big black hunter. He is almost too large for a woman to ride, too powerful, too high-strung and wilful. MARNIE continues right up to him, her back to us. She lays her cheek fondly against his neck. The CAMERA MOVES until we have a BIG HEAD of the HORSE and the affectionate attitude of MARNIE.

MARNIE

Oh, Forio...

The horse responds to her with little snorting neighs of pleasure; he turns his head, gently nuzzles at MARNIE, disarranging her hair. She laughs, speaks to him.

MARNIE

If you want to bite somebody,  
bite me!

28 MED. CLOSE SHOT

MARNIE moves away from FORIO'S head and swings herself effortlessly onto the great height of the animal's back. She and the horse move superbly together. She gives one quick smile of delight to GARROD and then canters away from us.

29 CLOSE-UP - MARNIE'S EXULTANT FACE

The breeze drives through her hair epitomizing the ecstasy of her movement. At this time the MUSIC should rise to a thematic CRESCENDO -- very romantic, melodic, full of nostalgia, warmth,

CONTINUED

29 CONTINUED

expressive of the real MARNIE whom we have never seen until this moment. This is the MARNIE THEME. SUDDENLY THE MUSIC CUTS OFF, as though the ecstasy were immediately past.

30 EXT. BALTIMORE STREET - DAY - LONG SHOT

HIGH SHOT of street, a long row of identical block houses, red brick, each with its three steps of clean but yellowing chipped marble. In the distance where the street ends in water (too far actually for us to see), are the outlines of ships and their masts, etc. On one of the corners is a cheap little neighborhood grocery. Its sign reads, 'South Baltimore Market'. We see a taxi moving down the street and coming to a stop at a distant house.

31 LONG SHOT

A LOW CAMERA with its LENS LEVEL with the nearest steps rakes the whole street, and from this angle we are able to see the perspective of the steps of each house as they go away from us. We see the taxi come to a stop and the tiny figure of MARNIE steps out carrying the same suitcase that we saw at the Inn. She approaches the driver to pay him.

32 MED. SHOT

Playing in front of the house is a group of little girls, not urchins, but certainly not middle-class. MARNIE, having paid the taxi driver, turns to approach the house. She is wearing the smart gray suit and, in addition to the suitcase, she is carrying a bunch of chrysanthemums. The little girls are jumping rope, chanting:

CHILDREN

(chanting)

'...call for the doctor,  
Call for the nurse,  
Call for the lady  
with the alligator purse.

'Mumps, said the doctor,  
Measles, said the nurse,  
Nothing, said the lady  
with the alligator purse.'

MARNIE, half-hearing the chant as she stands in front of number 116, smiles faintly, takes up her suitcase and mounts the stairs.

33 SEMI CLOSE-UP

At her ring, the door is opened by a little girl about seven or eight. The child is distinguished by a rather spectacular head of blonde hair. Neither MARNIE nor the child exhibit much enthusiasm at seeing one another.

MARNIE

Oh. It's you.  
(looks beyond her)  
Where's my mother?

JESSIE

She's making me a pecan pie.

MARNIE

(dryly as she moves  
around JESSIE and  
into the living room  
of the house)

Goody for you.

34 INT. BALTIMORE HOUSE - DAY - MED. SHOT

The living room, indeed all of the rooms of this house, are marked by the diligence of the housekeeping. The rooms are ugly and stiff and utterly parochial, their principal aura one of relentless respectability. In the living room there are doilies and meager but carefully nurtured pot-plants of the African violet variety. The mantel and cupboard shelves are repositories for pridefully displayed bits of bad china... cups, plates, figurines. The only book in the living room is a Bible which lies open on a table near a window. There are two pictures on the walls, Landseer's Dignity and Impudence and Millet's The Angelus. Wherever in the room a bit of metal shows, it is polished to a regimental sheen. From the back section of the house we hear a voice.

BERNICE (o.s.)

Who is it, Jessie?

Both MARNIE and the child turn toward the voice and the sound of dragging, crippled footsteps. BERNICE enters the living room. BERNICE is a woman in her middle forties, thin and haggard, looking older than she is. She is well-groomed and more handsomely turned out than one might reasonably expect from the neighborhood. She leans heavily on a cane. When she sees MARNIE her face lights up. BERNICE'S speech is border-state southern, rural, lower-class. This does not mean that

CONTINUED

34 CONTINUED

it is very different from middle-class southern speech. The principal difference is more in voice quality than in actual pronunciation. She is wiping her hands on a dishcloth; stops in surprise at the sight of MARNIE.

MARNIE

Hello, Mama.

BERNICE

Well, I jus swan! Marnie, if you're not the very limit!

MARNIE moves quickly toward her mother, embraces her. It is only a moment before BERNICE releases herself.

BERNICE (cont'd)

I just can't take in the way you keep jumping around all over the place like you do...

35 CLOSE-UP MARNIE

During BERNICE'S speech, MARNIE'S attention is arrested by something in the room and she stops short, holds her breath.

BERNICE (cont'd)

Boston, Massachusetts, Elizabeth, New Jersey...

36 MED. SHOT

FROM HER P.O.V. a vase of red gladiolas standing on a table in front of a white curtained window. For the moment the screen seems to be suffused with a RED GLOW which almost immediately dies away. MARNIE frowns slightly. The CAMERA PANS her over to the table with the flowers she has brought with her.

MARNIE

I brought you some chrysanthemums...

She removes the gladiolas from their container and replaces them with her own bouquet.

MARNIE (cont'd)

I'll get rid of these. I never could stand gladiolas.

CONTINUED

36 CONTINUED

JESSIE  
(indignantly)  
Well we could! We could  
stand gladiolas!

BERNICE  
(sharply to MARNIE)  
Mind the dripping...

MARNIE  
(shoves the deposed  
gladiolas into  
JESSIE'S hands)  
Here, Jessica, why don't you  
take these home to your mother.

JESSIE  
She don't get home from work  
til six. I'm supposed to stay  
here til six and anyway, my  
name's Jessie.

MARNIE  
(sharply)  
Well, Jessie, take those things  
out to the kitchen then.

BERNICE  
Take 'em on out to the kitchen,  
Jessie honey, before they drip  
all over...

Reluctant to oblige MARNIE, but not knowing how to get out of  
it, the child moves rebelliously toward the kitchen.

MARNIE  
(her voice low, but  
not low enough)  
You'd think that kid didn't  
have a home. I send you plenty  
of money! You don't have to be  
a baby sitter!

BERNICE  
(defensively)  
I never said I had to. It's my  
pleasure. That smart little old  
kid! Why, Marnie, if you could  
just hear some of the things she  
says...

CONTINUED

36 CONTINUED

MARNIE

(dryly)

Oh, but I do. Seems to me like  
I hear everything she says. Every  
time I come home, she's either  
roosting here, or all you can talk  
about is Jessie this, Jessie that...

During this JESSIE has returned to the living room.

BERNICE

(catches sight of  
JESSIE, quickly  
changes the subject)

You've lighted up your hair.

MARNIE

A little. Why? Don't you  
like it?

BERNICE

No. Too blonde hair always  
looks like a woman's trying  
to attract the men. Men and  
a good name don't go together.

JESSIE scrouches down on the sofa and solemnly watches the two  
women.

MARNIE

(eagerly)

I brought you something, Mama...  
(moves to suitcase, opens  
it, removes package)

...here.

(hands package  
to BERNICE)

BERNICE

(querulous for form,  
but in reality,  
quite pleased)

Now what have you thrown good  
money away on? You shouldn't  
spend all your money on me like  
you do, Marnie...

(fumbling with  
package ribbon)

MARNIE

(gaily)

That's what money's for...to  
spend. Like the Bible says,  
'Money answereth all things'.

CONTINUED



36

CONTINUED

BERNICE now has the package open. It contains a fur neckpiece, a ring of mink skins, rich and full and smart.

BERNICE  
(catches her breath)  
Well, I jus swan!  
(fingers it lovingly,  
sensually)  
How do I wear it?

MARNIE  
(fixes the fur around  
her mother's neck)  
Like this...real high up under  
the chin...  
(stands back)  
Smart. Very, very smart.

BERNICE  
(lovingly strokes  
the fur)  
\* ...Going around buying fur \*  
pieces like they was nothing...

MARNIE  
(cuts into this)  
Mr. Pemberton gave me a raise.

BERNICE  
I declare, that man treats you  
like you was his own daughter!

JESSIE  
(feeling left out)  
Miz Bernice, don't you want to  
get my hair brushed up before  
my mommy gets home?

BERNICE  
(turns, smiles dotingly  
at the child)  
I sure do, honey. You run up  
and get the brush.

Now happily reinstated in the foreground of BERNICE'S attention,  
the little girl dashes up the stairs as BERNICE looks fondly  
after her.

BERNICE (contd)  
(absently removes fur  
piece, pats it, smiles)  
That kid and her hair! It puts me  
in mind of how yours was when you  
was little...the color...

CONTINUED

PROD. #9403 "MARNIE"

SHOOTING SCRIPT  
October 29, 1963

36 CONTINUED

BERNICE (cont'd)  
(sinks tiredly into chair)  
This side of the street don't get  
the afternoon sun. My hip and leg  
ache me something awful...

Impulsively, MARNIE kneels down in front of her mother, puts her head down on BERNICE'S knees. BERNICE frowns down at her, twitches slightly away, as JESSIE comes back down stairs, her eyes taking in the scene.

JESSIE  
I got the hairbrush...

BERNICE  
Mind my leg, Marnie.

MARNIE finds herself in the ridiculous position of having to relinquish the place at her mother's knee to her small rival. JESSIE gives MARNIE a quick look of triumph as MARNIE scrambles up and JESSIE herself assumes the coveted position. BERNICE begins to brush the child's hair.

37 CLOSE-UP MARNIE

watches, hypnotized by the movement of the brush through the almost electric shine of the child's blonde hair...what she sees... her vision...should be played out against the background sounds of the voices of the others..low, soft, inconsequential, but maintaining for the audience the condition of the present in counter-point to MARNIE'S visual fall into the past.

38 \* MED. SHOT - FROM MARNIE'S P.O.V. \*

We see the child having her hair brushed by BERNICE. The child is leaning against her. The CAMERA MOVES IN until the SCREEN IS FILLED with the rhythmic movements of the brush. CAMERA CLOSES IN until the brush is so out of focus that we are only conscious of this up and down movement. It eventually dissolves until the SCENE IS CHANGED TO

39 INT. TEN-CENT STORE

This scene washes the color from the screen. What we are seeing now is a memory of MARNIE'S and we will depict it in rather soft, completely faded color photography. The only thing that has not changed is the physical attitude of the child, but the FACE HAS CHANGED. It is not JESSIE, but the LITTLE MARNIE of the past.

40 CLOSE-UP MARNIE (SCENE 37)

We see her expression has become rather remote. Her hand goes instinctively to her hair. As her finger tips reach her head, we  
CUT TO:

41 INT. TEN-CENT STORE - MED. SHOT - THE CHILD

Her hand is also going up to her hair and she starts to scratch her head vigorously.

42 CLOSE SHOT - THE CHILD

A sort of drowning in the shine of the hair...dissolve into another head of hair...just as blonde and of similar quality, but disorderly and far from clean. This CHILD MARNIE is grubby, in clothes too small for her scrawny, pre-adolescent frame. She is in a five and ten-cent store, slowly cruising an aisle, greedily eyeing the merchandise. She has come to a stop in front of a perfume display. The clerk at this counter is busy with a customer. Quickly, CHILD MARNIE glances around to see if she is under surveillance from any other quarter. The coast seems clear, and in a flash she reaches out and grabs a bottle of perfume, slips it into her pocket, and casually makes her way out of the store. We see what she has not seen... three other little girls of the same age who are partially hidden by the height of the candy counter. One of them has witnessed CHILD MARNIE'S act and she signals the others. They follow her out.

QUICK CUT TO:

43 EXT. ALLEY - DAY - SEMI LONG SHOT

CHILD MARNIE running at top speed comes around alley's corner. She finally comes to a stop in the foreground; feeling safe, she catches her breath, grinning triumphantly as she pulls the perfume from her pocket and looks proudly at it. Sniffs. Under this action, the VOICES of JESSIE and BERNICE.

BERNICE (o.s.)

I never had the time to take care of Marnie's hair when she was a little kid like you...

JESSIE (o.s.)

How come?

BERNICE (o.s.)

Oh, child...after I had my bad accident...first I was sick so long, then I had to work...

JESSIE (o.s.)

Like Mommy?

BERNICE (o.s.)

That's right, honey. Just like your mommy.

JESSIE (o.s.)

Didn't you all have a daddy either?

CONTINUED

43 CONTINUED

BERNICE (o.s.)

No. We didn't.

(grimly)

We sure-ly did not. We didn't even have anybody to help take care of Marnie like I take care of you. It's a wonder to goodness she didn't grow up wild as a march hare.

JESSIE (o.s.)

What's a march hair, Miz Bernice?

BERNICE (o.s.)

I just mean it's a wonder she didn't grow up bad.

JESSIE (o.s.)

If she was bad would you of whipped her?

BERNICE (o.s.)

Oh, I whipped her plenty of times...Isn't that right, Marnie?

The CHILD MARNIE is startled to see the other girls as they too round the corner, almost colliding. When the children speak, their VOICES DROWN OUT the ones we have been listening to.

FIRST GIRL

\*

We saw you, Marnie Edgar! We saw you take the perfume.

\*

She yanks the bottle out of MARNIE'S hand, looks at it.

MARNIE

You give that back! That's for my mother!

SECOND GIRL

(grins meanly)

Oh yeah? You shoulda swiped some shampoo for yourself. Everybody knows you got nits in your hair.

MARNIE

I do not! I do not!

CONTINUED

43 CONTINUED

FIRST GIRL

Let me see...

She tries to examine MARNIE'S head, but MARNIE pulls violently away.

MARNIE

You're a liar!

FIRST GIRL

Don't you call me a liar!

MARNIE

LIAR!

FIRST GIRL

Okay, if I'm a liar, prove it.

Swiftly she grabs a fistful of MARNIE'S hair and cruelly pulls her head down to examine it. Quickly, with a squeal of delight, she picks something from MARNIE'S head...holding the little insect gingerly between thumb and forefinger.

FIRST GIRL (cont'd)

Now who's a liar!

MARNIE

You are! You never found nothing in my hair! You never! You just took something nasty out of your own hair and pretended!

MARNIE starts to attack her tormenter, but the other two girls grab her arms and twist them behind her.

FIRST GIRL

Take that back. Take that back or I'll slap your face.

MARNIE

I won't take it back! You're the one with nits and you're the liar!

At this the girl lets go and gives MARNIE a good swinging slap. Both girls are surprised and for a moment they stand silent, staring at each other.

CONTINUED

43 CONTINUED

FIRST GIRL  
(menacingly)  
I said take it back.

MARNIE  
No!

FIRST GIRL'S face gets a funny look as she realizes that she is going to enjoy this. She gives MARNIE'S other cheek an equally hard slap.

THIRD GIRL  
Go on! Go on! Make her cry!

FIRST GIRL now sets to with a will, raining slaps on MARNIE.

44 CLOSE-UP THE CHILD MARNIE'S FACE

raging, defiant, dry-eyed. Under the last bit of action and the CLOSE-UPS, we once more HEAR the VOICE of JESSIE.

JESSIE (o.s.)  
When you whipped her, did she  
cry a lot?

BERNICE (o.s.)  
Well...no, I can't say she did,  
Jessie. Marnie never was much  
of a one for crying...

45 INT. LIVING ROOM - DAY - MED. SHOT

THE SCENE CLICKS BACK TO JESSIE AND BERNICE.

BERNICE (cont'd)  
There. As pretty as brushing  
can make it.

46 CLOSE-UP MARNIE

She interjects.

MARNIE  
(grimly)  
And shampoo...don't forget  
shampoo...

47 SEMI CLOSE-UP - BERNICE AND JESSIE

BERNICE  
What about shampoo?

48 CLOSE-UP MARNIE

She shrugs her shoulders and turns away, muttering.

MARNIE  
...Nothing, said the lady with  
the alligator purse...

48A MED. SHOT - BERNICE AND JESSIE

BERNICE  
(gives MARNIE a  
look but ignores  
this last; checks  
clock, speaks to  
JESSIE as she gives  
the child's bottom  
a fond slap)  
It's five after six, sugarpop...  
you better scat on home...and be  
sure to take your momma those  
glads...

JESSIE  
(starts reluctantly  
toward kitchen)  
How about my pie? How about my  
pecan pie?

BERNICE  
I'll get it done tonight and  
bring it over...mind you go  
straight home now, Jessie.

JESSIE  
Okay. Bye, Miz Bernice...  
(studiously  
ignores MARNIE)  
...see you later, Miz Bernice...

JESSIE is gone.

48B SEMI LONG SHOT - MARNIE AND BERNICE

MARNIE gets up and crosses to her mother, immediately livening up.

MARNIE

Do you really like the scarf,  
Mama? It's real mink.

(again drapes the  
scarf around BERNICE.

Tries to joke with her)

There! You look like an old  
man's darling!

BERNICE

(snorts)

No man ever give me anything  
so good.

MARNIE

We don't need men, Mama. We  
can do very well for ourselves...  
you and me.

BERNICE

A decent woman don't have need  
for any man. Look at you,  
Marnie. I tell Miz Cotton...  
look at my girl, Marnie. She's  
too smart to go getting herself  
mixed up with men...none of 'em!

BERNICE takes a quick look at MARNIE, nervously fiddles with  
the fur around her neck.

BERNICE (cont'd)

Marnie...I been thinking serious  
about asking Miz Cotton and  
Jessie to move in here with me.  
Miz Cotton's a real nice woman...  
She's decent, a hard-working  
woman with a little girl to  
raise...

MARNIE

(coldly)

Oh come on, Mama. Why don't you  
say what you mean? What you want  
is Jessie to come live with you.

(her voice is quiet,  
thoughtful, but her

CONTINUED



PROD. #9403 "MARNIE"

\* 24.  
SHOOTING SCRIPT  
October 29, 1963

48-B \* CONTINUED \*

MARNIE (cont'd)  
(words drop like explosive  
between the two women)  
Why don't you love me, Mama? I've  
always wondered why you don't.  
(calmly, trying to  
reason it out)  
You never gave me one part of the  
love you give Jessie.

MARNIE looks straight at her mother.

MARNIE (cont'd)  
Mama...

She reaches out her hand to touch BERNICE's. Instinctively,  
BERNICE pulls back.

MARNIE  
(suddenly shrill)  
Why do you always move away from  
me like that! Why? What's wrong  
with me?

BERNICE  
(stolidly, not  
looking at MARNIE)  
Nothing. Nothing's wrong with  
you.

MARNIE  
No, you don't think that...you've  
always thought there was something  
wrong with me, haven't you? Always!

BERNICE  
I never.

MARNIE  
(laughs wildly)  
My God, when I think of the things  
I've done...to try to make you love  
me...the things I've done!  
(eyes BERNICE,  
laughs)  
What are you thinking, Mama? About  
the things I've done? What do you  
think they are? Something 'indecent'?  
...Is that it? ...You think I'm Mr.  
Pemberton's girl...is that why you  
don't want me to touch you? Is that  
how you think I get the money to set  
you up....

\*\*

\*\*

49 CLOSE-UP

BERNICE makes a move toward MARNIE.

50 CLOSE-UP

THE SCREEN IS FILLED WITH BERNICE'S HAND AS IT EXPLODES AGAINST MARNIE'S CHEEK.

51 MED. SHOT

THE TWO WOMEN facing each other. MARNIE is the first to regain her control. Her face clears of all expression. She straightens up.

MARNIE  
(a light 'social'  
apology)

I'm sorry, Mama. I don't know what got into me talking like that. I know you never really thought anything bad about me...

BERNICE  
(stolidly)

No, I never.

MARNIE  
I'm sorry. I really am. If you don't mind, I think I'll go upstairs and lie down. I just seem to be...all worn out.

MARNIE rises and moves to stairs, silently mounts them as BERNICE silently watches her out of sight.

52 INT. MARNIE'S BEDROOM - BALTIMORE - NIGHT - CLOSE-UP

CAMERA is focused on a BIG CLOSE-UP - the acorn at the end of a blind cord. Above it, the window is partially open, causing the wind to blow the shade and, in consequence, the little wooden knob to tap repeatedly against the window pane. There is the slate blue color of night outside, and beyond it, a brick wall and a lit window. The CAMERA PANS DOWN and OVER to a BIG CLOSE-UP of MARNIE asleep on a bed. She is still dressed as we saw her last. Her sleep is restless, unhappy.

MARNIE  
(muttering in her sleep)  
No...I don't want to, Mama...  
No...

CONTINUED

52 CONTINUED

The CAMERA PANS away from MARNIE, around the room until it comes to rest on an open doorway. There, standing in silhouette watching her, is BERNICE. Behind BERNICE is the dim glow of a hall light. She speaks in a low voice.

BERNICE  
Marnie. Wake up, Marnie.

53 SEMI CLOSE-UP MARNIE

Slowly opens her eyes but she does not see anything in particular. There is a pulsation of a RED SUFFUSED GLOW over the whole picture.

MARNIE  
Don't make me move, Mama...  
...it's too cold...

We hear BERNICE'S low, monotone voice off.

BERNICE (o.s.)  
Wake up, Marnie. You're still  
dreaming. Get washed up.  
Supper's ready.

THE RED PULSATION CONTINUES.

MARNIE  
Oh.  
(shudders)  
I was having that old dream...  
the tapping...then...then...

54 MED. SHOT

BERNICE in the doorway. We are close enough now to see her impassive, enigmatic expression.

BERNICE  
I said supper's ready.

She pauses for a slight moment and then turns, makes her way down the stairs. We HEAR her dragging hobble on the linoleum steps.

55 MED. SHOT - MARNIE

MARNIE  
(struggling  
to remember)  
...it's always when you come to  
the door, Mama...that's when  
the cold starts...  
(she shivers)

56 MED. SHOT - THE OPEN DOOR, AS THE RED PULSATIONS FADE.

From it the SOUND of the hobbling BERNICE as she reaches the  
bottom of the stairs.

SLOW FADE OUT.

FADE IN

57 EXT. BUS STATION - ANY TOWN - DAY - MED. SHOT

This is the outside of a busy bus terminal. By the quantity  
of people passing to and fro across the CAMERA at a very brisk  
pace, we should feel that we are in a fair size city. Emerging  
from the bus station we see the figure of a girl carrying a  
suitcase. She is looking from side to side in the manner of  
a newcomer to the city. Her clothes are of a very modest order,  
and in coming toward the CAMERA we see once more that it is  
MARNIE. But this time, as she gets closer and closer, we see  
that she is a REDHEAD, and we are given adequate demonstration  
of this fact by her COMING SO CLOSE to us that the SCREEN IS  
FILLED WITH THE RED HAIR. The CAMERA PANS DOWN to a CLOSE-UP  
of a large bag under her arm. It is flat, not bulging.

58 INT. OUTER LOBBY MOVIE HOUSE - NIGHT - CLOSE SHOT

MARNIE, now dressed in the uniform of an usherette, emerges  
from the main lobby past the ticket taker and comes into CLOSE-  
UP. Her expression is vacant, withdrawn. But now, a sound  
penetrates her consciousness. The look on her face changes  
swiftly to narrow-eyed concentration. The CAMERA RETREATS,  
leaving the figure of MARNIE diminished in the upper right-hand  
corner of the screen. The CAMERA has now ANGLED BACK to leave  
the domination of the scene to the theatre's box office in the  
foreground of the lower left of our picture...it is from this  
area that the SOUND is coming to MARNIE. This SOUND is the  
tinkling of coins as the MANAGER collects the evening's take  
from the cashier. The CAMERA OPENS UP until it moves around and  
focuses its attention on the money box and the change sacks

CONTINUED

58 CONTINUED

held in the MANAGER'S arms and hands. The CAMERA DOLLIES back across the lobby in a CLOSE-UP of the moving money. When it reaches MARNIE there is a TINY PAUSE as we HEAR the MANAGER'S VOICE speak to her. (THE SCREEN IS FILLED WITH MARNIE'S CLOSE-UP AND THE MONEY.)

MANAGER (o.s.)  
Big day. Regular old-fashioned,  
pre-TV day!

The money moves away and we are left remaining with MARNIE who watches him OFF SCREEN. The CAMERA then takes MARNIE through the curtains to the main lobby. She still remains in CLOSE-UP.

59 INT. MAIN LOBBY MOVIE HOUSE - CLOSE-UP

MARNIE, looks off.

60 SEMI LONG SHOT - FROM HER P.O.V.

We see the MANAGER ascending the stairs with the money.

61 CLOSE-UP MARNIE

We PAN her across the inner lobby toward the stairs to the balcony. The MANAGER has now disappeared from sight. We see MARNIE ascend the stairs.

62 INT. UPSTAIRS CORRIDOR MOVIE HOUSE - MED. SHOT

MARNIE turns at the top of the stairs and goes toward the curtained entrance to the balcony.

63 CLOSE-UP

MARNIE by the curtained opening smiles as she sees:

64 INT. BALCONY - LONG SHOT - P.O.V.

Balcony empty save for one necking teen-age couple.

65 CLOSE SHOT

MARNIE by curtains. She stoops down and picks up two full coke

CONTINUED

65 CONTINUED

bottles. She takes from her pocket an opener. She opens each one. She puts the opener back into her pocket; takes out two rolled up stoppers of Kleenex with which she plugs each bottle. Now she takes two lengths of black electrician's tape from her pocket. She makes her way OUT OF THE PICTURE. She goes down the stairs toward the front of the balcony and moves to the far side aisle.

66 CLOSE SHOT

She lays down both bottles on top of balcony ledge, about two feet apart, and seals each of them to the balcony rail with the black tape.

67 CLOSE-UP

The first bottle held with the black tape as she fastens down the second one. Her hands come into the picture. They hold for a moment.

68 CLOSE-UP

MARNIE looks over and down.

69 CLOSE-UP

One of her hands gradually eases out the Kleenex stopper a tiny fraction. We see the brown fluid begin to soak its way through the Kleenex.

70 MED. SHOT

MARNIE hurrying away up the side aisle as the CAMERA PANS her to the back of the balcony.

71 CLOSE SHOT

MARNIE arrives at back of balcony in original position, conceals herself behind the curtains. The CAMERA DOLLIES IN until she is in CLOSE-UP. We now HEAR the beginnings of a commotion below. The scene on the movie screen is a quiet one with just a tremulo of MUSIC. The angry voices can be HEARD in protest against the dripping coke. Now she HEARS another voice coming from the lobby. It is the voice of an irate man. we HEAR the word 'Manager!' interspersed with his protests. MARNIE draws back a little bit as her fellow usherette runs across the top corridor and puts her head in the manager's office. There is a pause, he comes out and the two of them hurry along.

72 CLOSE SHOT

MARNIE waits for them to go by.

73 INT. BALCONY CORRIDOR - MED.SHOT

MARNIE emerges from the curtained entrance, watches the departing manager and usherette. The CAMERA PANS MARNIE over to a small staircase that leads to the Manager's Office.

74 INT. MANAGER'S OFFICE - MED. SHOT

MARNIE crosses quickly to the filing cabinet. She takes out an old glove, gropes inside it and finds the key to the safe. She immediately bends down and inserts the key, swings the safe open.

75 INSERT

HER HAND starting to extract the piles of bills from inside the safe.

76 INT. BALCONY - LONG SHOT

The MANAGER hurries from the curtained entrance down the steps of the aisle, to the front of the balcony. He is followed by the usherette.

77 CLOSE SHOT

He sees the two coke bottles and angrily rips them off, turns around.

78 SEMI LONG SHOT

FROM HIS P.O.V., the necking couple.

79 CLOSE-UP

The MANAGER moves purposefully out of the picture.

80 LONG SHOT

He crosses to the couple.

81 CLOSE SHOT

MANAGER upbraiding the necking couple.

MANAGER

Ya punks, ya! Out! Whatever  
you've got to say, I don't  
want to hear it! Out!

CAMERA PANS necking couple out, up the aisle, hustled by the  
MANAGER and the usherette.

82 INT. BALCONY CORRIDOR

The outraged couple emerge, followed by the usherette who now  
has the two coke bottles. The MANAGER is behind them and we  
PAN HIM over to the small staircase and up to his office.

83 MED. SHOT

As he places his hand on the door knob of his office, we see  
the PROJECTIONIST come out from his booth and join the  
MANAGER. We have the two in

84 CLOSE SHOT

as the PROJECTIONIST asks:

PROJECTIONIST

(to MANAGER)

What's the trouble?

MANAGER

Damn kids! Figured a new balcony  
stunt...why can't they stick to  
plugging up the fountains and  
defacing the walls? Like we used-  
ta.

PROJECTIONIST

While you're here, Mr. Gutterman!  
If this machinery don't get fixed  
right or replaced, I'm getting an  
ulcer! I told you and told you!

A look of weary resignation comes over the MANAGER'S face as  
he prepares to endure the harangue.

CONTINUED



84 CONTINUED

PROJECTIONIST (cont'd)

When I run the title on a picture,  
no matter which machine I run it  
on...either one...it will be one  
side or the other...will be out and  
that's the way it's been for six  
weeks...that kid you had come in to  
fix it...it's no better than it was...  
Just because his lens flattened it  
out a little better don't mean it's  
fixed. He's got a super cinephon lens...  
but we don't. We got these lenses  
here right off the ark! You got your-  
self a curved screen, Mr. Gutterman!  
And these lenses was ground for a  
flat surface, see? I tried movin'  
the machines every which way and it  
don't help...I even took the lenses  
out and put stops in...that just lost  
light and I still don't get a focus...

During all this we CUT now and again to the MANAGER'S hand  
on the door knob. At last the PROJECTIONIST'S tirade is  
interrupted by the SOUND of the telephone in the MANAGER'S  
office ringing insistently.

MANAGER

(delighted)

Oh oh! There goes the phone...  
I'll have to catch it, Mike.

(opens door and  
escapes into  
his office)

85 INT. MANAGER'S OFFICE - MED. SHOT

MANAGER shuts and locks the door behind him, turns into  
room. It is empty, exactly as he left it. We PAN HIM over  
to phone; he answers it.

MANAGER

\* Yeah?...Oh, hi, Steve...yeah, real  
big day. I haven't finished  
counting up yet....I'll call you  
back in about twenty minutes  
when I've got the total.  
(smiles happily)

I think we stole a couple of  
bucks today.

QUICK CUT TO:

86 EXT. OPEN FIELD - SUNLIGHT - CLOSE-UP

MARNIE (once more a blonde) riding FORIO. Her face is open, free, ecstatic.

CUT TO:

87 \* EXT. 30th STREET STATION, PHILADELPHIA, DAY - LONG SHOT \*

\*\* This is a distant view of the outside of the columned entrance to 30th Street Station, Philadelphia. \*\*

88 CLOSE SHOT

CAMERA is looking into the station where the taxis drive up. In the foreground is the base of one of the huge columns. We see MARNIE emerge and just as in the previous scene when she got the job at the movie house (SC 57) she comes right into our foreground until her HAIR FILLS THE SCREEN. She now has pale brown hair. As usual, she is looking from one direction to another as though undecided which way to go. The CAMERA PANS DOWN to a new large handbag - again flat, not bulky.

89 \* CLOSE-UP \*

THE NEWSPAPER held in her hand. It is folded but it is sufficiently clear to us that it is the Philadelphia Inquirer.

QUICK DISSOLVE TO:

90 CLOSE-UP

The CAMERA starting on the head of the HELP WANTED COLUMN. The CAMERA sweeps down the column rapidly. We have no time to read any particular ad. There is a

SLOW DISSOLVE

during this, and we come to:

90A EXT. RUTLAND & CO. FACTORY & OFFICE - DAYLIGHT - LONG SHOT

The car park is full of cars and there is an air of activity around the building.

91 INT. WARD'S OUTER OFFICE, RUTLAND & CO. - DAYLIGHT

MARNIE, seated in office. Behind her is a glass panel beyond which we can see an enormous room filled with desks and workers. Naturally they are out of focus. The CAMERA EASES AWAY from

CONTINUED

91 CONTINUED

MARNIE to reveal that we are in a glass enclosed office with two desks, file cases, ledgers, etc. One of the desks is unoccupied. At the other sits a young woman...thirty-one or two...SUSAN CLABON. She is neither plain nor pretty, but pleasant looking, rather untidy, open. She is moderately busy with various papers and ledgers, but not too busy to be quite openly curious about what is going on in Mr. Ward's office. SUSAN actually is seated at a desk which is facing MARNIE so that she is able to look right at her. When SUSAN'S interested glance meets that of MARNIE, the latter smiles shyly.

92 MED. SHOT

SHOOTING ON TO MARNIE we see on the other side of the glass partition a young man peering down at her. He raises appreciative eyebrows and starts to make his way around to the entrance door for a better look. However, before he reaches his goal, we see the expression on his face change from one of wolfish intent to one of serious, business-like concentration. He turns and walks away across the office to a distant exit. The CAMERA holds for a moment and then moves along, and we now see the reason for the young man's sudden change of direction. The CAMERA comes to rest on the face of MARK RUTLAND, who is in the act of opening the glass door into the outer office. As he does so, he glances in MARNIE'S direction.

93 MED. SHOT - MARNIE FROM HIS P.O.V.

She looks up briefly without recognition; modestly lowers her eyes. One gloved hand pulls her skirt down over her knees. At this gesture, his glance, at first merely cursory, intensifies.

94 CLOSE-UP

As MARK closes the door behind him we see that his expression is one of unfocused memory. The CAMERA moves with him as he looks down at MARNIE, narrow-eyed.

94A CLOSE-UP

The CAMERA moving across the top of MARNIE'S head and shoulders. Over this we hear the voice of MR. STRUTT from the opening scene.

CONTINUED

94A CONTINUED

STRUTT'S VOICE (o s.)

You remember her! ...I pointed  
her out! ... The little witch!

\*\*

...Always pulling her skirts down  
over her knees as if they were a  
National Treasure!

\*\*

94B CLOSE-UP MARK

turns his head away from MARNIE in the direction of MISS  
CLABON. THE CAMERA PULLS BACK to include her.

MARK

(nods briefly  
to her)

Miss Clabon.

MARK stops at WARD'S door and looks back at SUSAN.

MARK (cont'd)

Is Mr. Ward in his office?

SUSAN

Yes, Mr. Rutland. He's inter-  
viewing for the new office  
assistant.

At this moment WARD'S door opens and the CAMERA EASES BACK to  
permit us to see a woman emerge. She is brisk, efficient  
looking, in her late forties. We see WARD on the inside of  
the door to his office.

WARD

\*\*\*

...as I told you before, Miss  
Blakely, Rutland and Company is  
an old-established publishing  
firm and...

\*\*\*

(spots MARK)

Oh. Mr. Rutland...

MARK

Mr. Ward.

WARD

This is Miss Blakely, Mr. Rutland...

MARK nods pleasantly, noncommittally.

CONTINUED

94B CONTINUED

WARD (cont'd)  
(when MARK doesn't  
pick up the cue)  
Well, thank you, Miss Blakely.  
You'll hear from us...I'm sure...

MISS BLAKELY  
Thank you for your time, Mr.  
Ward. Good day, Mr. Rutland...  
Mr. Ward.

MARK nods and moves into WARD'S office.

WARD  
Good day, Miss Blakely...

WARD, pleased, he follows MARK.

WARD (cont'd)  
Well, I guess that does it...  
she seems to....

95 MED. SHOT

SHOOTING OVER MARNIE'S SHOULDER: She is looking toward the closing door of Ward's office. She turns her head and looks questioningly at SUSAN, who shrugs. Before SUSAN can speak, the door reopens and WARD, frowning, sticks his head out. The CAMERA SWINGS OFF SUSAN as we hear the SOUND of the door opening. We are still SHOOTING OVER MARNIE'S SHOULDER. She again looks in the direction of the door out of which WARD has appeared.

WARD  
Oh. Just a moment, please.

WARD closes door behind him.

96 MED. SHOT - SUSAN

SUSAN  
(in a low voice)  
Honey?

97 MED. SHOT - MARNIE FROM HER P.O.V.

looks across.

98 MED. SHOT - SUSAN

SUSAN (cont'd)  
Mazzletof.

99 MED. SHOT - MARNIE

looks at her questioningly.

100 SIDE ON SHOT OF SUSAN

showing her seated at the desk.

SUSAN (cont'd)  
Kosher for 'good luck'.

We HEAR WARD'S door opening. SUSAN turns her head and the CAMERA SWINGS OVER to include the door only. WARD appears. He is somewhat impatient.

WARD  
Come in. Come in for a  
moment, please.

CAMERA SWINGS over to MARNIE who rises without undue haste and goes over to the door. As she goes, she glances at SUSAN, who winks, gestures success sign.

101 INT. WARD'S OFFICE - DAY - MED. SHOT

The CAMERA is now in WARD'S office looking out toward the outer office. WARD and MARNIE are entering. As WARD closes the door, the CAMERA moves over to reveal MARK seated casually on a long side table, his back and head resting easily against the wall. His expression is curious and anticipatory as he watches the two cross the room. (THE WHOLE OF THE ENSUING SCENE IS PLAYED ENTIRELY FROM MARK'S P.O.V. WE ARE CONSTANTLY ON A CLOSE-UP OF HIM.)

102 MED. SHOT - FROM HIS P.O.V.

We see WARD approach his desk which is to the right. MARNIE moves around the front of the desk and comes to a halt in such a position that she is framed by the wall safe.

103 CLOSE-UP MARK

His eyes are on MARNIE only.

104 MED. SHOT - FROM HIS P.O.V.

We see MARNIE framed by the safe. OFF SCREEN we hear WARD'S voice.

WARD (o.s.)  
Sit down...sit down, uh...  
Mrs. Taylor.

CONTINUED

104 CONTINUED

MARNIE  
Thank you.

MARNIE moves away from the safe as we see her seat herself out of the picture. The CAMERA remains on the safe alone for a brief moment.

105 CLOSE-UP

MARK'S eyes turn from the safe and down into the direction of the seated MARNIE.

105A CLOSE-UP MARNIE - FROM HIS P.O.V.

105B CLOSE-UP MARK

He gives a very slow, very faint smile to himself.

106 MED. SHOT - FROM HIS P.O.V.

We see WARD glancing down at some papers on his desk. MARNIE looks about her, catches sight of the safe behind her; then she becomes conscious of the presence of MARK and speedily returns her attention to WARD.

WARD  
Well, Mrs. Taylor, I have here  
your Pittsburgh references...  
(sternly)  
reference, that is...Kendall's...  
yes. Is this the only reference  
you have to show us?

MARNIE  
(perkily)  
Well, Mr. Ward, I have good  
training, but I've had very  
little actual experience.  
Kendall's was my first real  
job. After I finished school  
I was married. My husband was  
a C.P.A. and he helped me keep  
up with my training. And I  
learned a great deal more from  
him...accounting, cost-price,  
even something about computers...

107 CLOSE-UP MARK

listening to all this with a solemn expression.

108 MED. SHOT - MARNIE AND WARD

WARD  
(a world of doubt  
in his tone)

I see.

MARNIE  
When my husband died...very  
suddenly last November...  
(pauses sensitively)  
...well...  
(shrugs, straightens  
her shoulders bravely)  
He left me a little money, but  
I felt I needed work. Good,  
hard, demanding work.

A slightly questioning pause... 'surely, Mr. Ward - more than  
most men - can understand the felicity of hard work?'

MARNIE (cont'd)  
I got the job at Kendall's  
but it was...  
(smiles, deprecating  
for modesty's sake,  
her obviously rich,  
unplumbed qualifications)  
...well, it wasn't a very exacting  
position, and there didn't seem  
much immediate chance for anything  
else at Kendall's... I don't mean  
pay... the salary is not the most  
important thing with me... but more  
interesting work, Mr. Ward...  
something that will keep me busy...  
(a delicate hint  
of wanness)  
...occupied. I don't care how  
much work I'm given or what hours  
I work.

She looks pleadingly for his understanding. WARD looks to  
MARK.

109 CLOSE-UP

MARK'S enigmatic expression. He throws the ball right back  
to WARD.

110 MED. SHOT

WARD turns back to MARNIE and sighs.

CONTINUED



110 CONTINUED

WARD

But why did you leave Pittsburgh,  
Mrs. Taylor?

MARNIE

After my husband died...I just...  
(shrugs; implies  
emotions too  
delicate to reveal  
at this occasion)

WARD

(one last effort)  
Mrs. Taylor...this is a post  
of some confidence...

MARNIE

Please let me have a chance  
to prove myself, Mr. Ward.

WARD frowns and once more consults the presence of MARK.

111 CLOSE-UP

MARK gives WARD a brief, commanding nod.

112 MED. SHOT - MARNIE AND WARD

WARD is astonished, but disciplined. He rises, resigned to  
MARK'S silent command.

WARD

Very well, Mrs. Taylor...I  
suppose...

(a short bitter  
glance into the  
back of the room)

I suppose you might as well  
report to work on Monday.

MARNIE, with a delighted smile at WARD, rises too. WARD  
escorts her to the door, the CAMERA PANNING THEM into MARK'S  
vicinity. He gives no notice.

WARD (cont'd)

(sourly)

Our Miss Clabon...in the outside  
office...

(opens door for her,  
indicates that she  
is to go through)

...will brief you. I'll be out  
in a moment.

CONTINUED

112 \* CONTINUED

MARNIE exits. WARD shuts the door on her, turns to MARK.

WARD

Why are we taking on someone  
without proper references?  
You're always such a stickler  
for....

MARK

(cutting in;  
grins)

Let's just say I'm an interested  
spectator in the passing parade.

WARD

I don't get it.

MARK

(his eyes on the safe;  
a small contemplative  
smile on his lips)

You're not supposed to get it.

WARD'S unappeased curiosity and frustration show on his face as  
he leaves the unmoving MARK alone in the office.

CUT TO:

113 INT. OUTER OFFICE - DAY - MED. SHOT

WARD enters from his office. SUSAN and MARNIE are standing  
together. Just at this moment a young girl enters. She is  
about 19 or 20, casually, even carelessly, dressed, but good-  
looking in a scrubbed, open-faced way. Her eyes are bright  
and her expression is lively and intelligent. She has  
enormous self-assurance, and she is extremely good-humored  
and high-spirited. She grins at WARD, looks with open,  
friendly curiosity at MARNIE.

LIL

Hi, Miss Clabon. Hello, Mr.  
Sam. How's the curmudgeon  
business?

WARD smiles, blushes with pleasure. LIL is obviously privileged.

WARD

\*\* Oh...Miss Mainwaring! \*\*

CONTINUED

113 CONTINUED

LIL

Is Mark in there? I'm looking  
for a free lunch and somebody to  
cash a check for me. I thought  
I'd stick Mark for the lunch and  
you for the cash.

WARD

\* Go right on in, Miss Mainwaring... \*

She does so, with a pat for WARD'S arm and a dazzling smile  
for MARNIE. The CAMERA goes over with LIL into the doorway.

114 INT. WARD'S OFFICE

She looks around and spots MARK. We see her whisper to him,  
with a look back to the outer office.

LIL

(whispering)

Who's the dish?

115 INT. OUTER OFFICE - MED. SHOT - WARD, MARNIE AND SUSAN

WARD

Miss Clabon will show you around,  
Mrs. Taylor. She's been with us  
seven years.

(dryly)

I believe she has found the work...  
exacting...enough. Good day, Mrs.  
Taylor.

115 CLOSE-UP

MARNIE watches WARD go toward his door.

117 MED. SHOT - FROM HER P.O.V.

He stops short of the door, stares at it in annoyance, turns  
back. He comes back to SUSAN'S desk, takes key from chain,  
unlocks a lower desk drawer, opens it and spends a moment in  
squint-eyed concentration on something within the drawer.  
He closes and relocks drawer, pockets key, nods again absently  
toward MARNIE, goes into his office. MARNIE watches him go  
the few quick steps into his office and start to turn the  
combination to the safe. The door closes...obviously at the  
hand of MARK.

\* REVISED PAGE -

118 CLOSE SHOT - SUSAN

She looks toward the door; then to the vaguely puzzled MARNIE.

SUSAN  
(irreverently)  
Ha! Old infallible.

119 INT. WARD'S OFFICE - MED. SHOT

WARD is at the open safe getting some money. LIL is standing by his side. WARD turns, hands the cash to LIL, and as he closes the safe, she says:

LIL  
Thanks, Mr. Sam.  
(teases)  
I'll try not to do anything  
sensible with it.

120 INT. OUTER OFFICE

THE CAMERA PANS the group through the door and across the outer office. LIL smiles broadly at SUSAN.

LIL  
Bye, Miss Clabon...  
(turns her smile  
to include MARNIE)  
Bye...

From MARK, only a nod in passing. They are through the door and gone.

121 CLOSE SHOT - SUSAN AND MARNIE

watch the others out. When they are out of earshot,

SUSAN  
(confidentially)  
\* That's Lil Mainwaring. Mr. Rutland's \*  
sister-in-law. Her sister was Mr.  
Rutland's wife.

MARNIE  
\* 'Was'? \*

SUSAN  
\* She died about a year and a half \*  
ago. Some kind of heart thing...  
Imagine, only 29! Well, anyway,  
she kind of brought Lil up. Lil

CONTINUED

PROD. #9403

"MARNIE"

SHOOTING SCRIPT  
October 29, 1963

121 CONTINUED

SUSAN (cont'd)  
lived with them and old  
Mr. Rutland out at Wykwyn.  
(grins)

\* And I get the feeling little old \*  
Lil plans to stay on....  
Permanently ...know what I  
mean?

Both girls look up.

122 FROM THEIR P.O.V. - ARTIE

The young man whose previous attempt at entrance was detoured  
by MARK, comes through the door. THE CAMERA PANS HIM over to  
the two girls until we have a group of three.

SUSAN  
(noticing  
ARTIE)  
You. I wondered how long  
before you'd come sniffing  
around. Mary Taylor...  
Artie Nelson...Sales Depart-  
ment.

ARTIE  
Ward hired her? Wha' hopen?  
He slip up and eat a piece of  
meat or what?

SUSAN  
(her head  
gestures  
the de-  
parted MARK)  
I doubt it. It looked more  
like orders from higher-up  
to me.

ARTIE looks around over his shoulder in the direction of the  
door. He turns back, raising his eyebrows to MARNIE.

CONTINUED

122 CONTINUED

ARTIE

Rutland! You mean I'm up  
against whatdy-call-it?

(an approximate  
pronounciation)

...Droit de seigneur?

(leans on MARNIE'S desk)

Know what I mean? Like has  
Rutland got you all staked out, honey,  
or is there any chance for us  
rabble?

MARNIE

(smiles coolly)

To answer all of your questions,  
Mr. Nelson...I have never met  
Mr. Rutland. He does not know me.  
He does not have me 'staked out'.  
And no. There is no chance for  
the rabble.

SUSAN is delighted with the foregoing exchange. She makes  
a face at ARTIE who is good-naturedly simulating an icy  
shiver.

SUSAN

Well Artie, looks like you just  
got yourself filed under 'C'...  
for 'cool it'.

DISSOLVE:

123 INT. MAIN OFFICE - DAY - LONG SHOT

The CAMERA takes a very HIGH VIEW of the large office  
furnished with many desks and lots of active clerical  
workers. There is a fair amount of movement from mail  
boys, etc. The CAMERA begins to descend and make its way  
toward the glass enclosed outer office connecting with WARD'S.  
As the CAMERA descends, it seems to fly over the top of the  
glass partition and come down to MARNIE who is seated at  
her desk. The movement becomes a semi-circular one until  
we are facing the way we came but have come very close and  
now far enough down to be level with MARNIE. Although she  
is typing, she is not looking at her work. She is staring  
straight ahead.

124 MED. SHOT - FROM HER P.O.V.

Through the open door of WARD'S office we see SUSAN busy at the open safe.

125 CLOSE-UP MARNIE

She is still watching but the CAMERA rises above and beyond her and through the glass partition we see MARK RUTLAND listening to some dialogue from one of the employees. He is paying only partial attention. His eyes keep straying in MARNIE'S direction. The conversation ends and MARK and the employee move off, in different directions...MARK to the right, the employee to the left.

126 MED. SHOT

SUSAN emerges from WARD'S office and returns to her desk. She looks across at MARNIE.

SUSAN

Well, anyway, like I was saying...  
Old Mr. Rutland...Mark's father...  
they say he's never even been inside  
this place! And the company was really  
headed into the ground when Mark  
took over. They say the first week  
he was here he retired...  
(giggles)

127 CLOSE-UP MARNIE

listening to all this.

128 MED. SHOT - SUSAN

as she continues.

SUSAN (cont'd)

...retired! ...three board members,  
the acting president, the president's  
secretary, and the secretary's  
secretary.

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

129 MED. SHOT - ARTIE (MARNIE'S admirer)

who over-hears the last of this speech, appears in the doorway lounging in a way that is hopefully seductive.

ARTIE  
Coffee time, ladies.

130 MED. SHOT - MARNIE AND SUSAN

Both girls look up, MARNIE with cool courtesy.

131 CLOSE SHOT - ARTIE

He comes into the room and places himself between the two desks, the CAMERA PANNING HIM. He turns to MARNIE, brushing fussily at his clothing.

ARTIE (cont'd)  
Please! Please, Mrs. Taylor,  
I've asked you repeatedly...do  
not throw yourself all over me  
during office hours!

MARNIE does not rise to the bait; continues typing. SUSAN gets up from her desk.

MARNIE  
(still working)  
Would you mind bringing me a  
cup?

SUSAN  
Just coffee? Doughnut?  
Danish?

ARTIE  
(passionately  
to MARNIE)  
Oh, lady! Have I got for  
you a Danish!

MARNIE  
(answering  
SUSAN'S question)  
Just coffee, Susan.

MARNIE frowns at pen she is working with, picks up bottle, checks contents. She says to SUSAN,

CONTINUED



131 CONTINUED

MARNIE

Oh...I'm out of red ink...  
do you have any?

SUSAN

Sure.

SUSAN picks up a bottle from her desk and brings it over to MARNIE. MARNIE takes the ink bottle. The lid is loose and when she moves, it comes off and a good bit of the ink spills onto MARNIE'S white blouse. THE SCREEN IS ONCE AGAIN SUFFUSED WITH A RED GLOW. For a moment MARNIE stares dumbly at the red stain on her blouse. Then, without a word to SUSAN, she moves rapidly out of the office.

132 INT. COMPOUND

MARNIE walks at top speed, almost a run - through the compound where the bulk of the office workers are. A few look up at the blindly rushing girl...moving compulsively through their midst. MARNIE, her eyes still fastened with horrid fascination on her blouse, reaches the hall leading to the Women's Washroom.

133 INT. HALLWAY

MARK is coming down the hall toward her. She does not notice him. He sees her blouse, the stain; he stops.

MARK

Mrs. Taylor? Are you hurt?

MARNIE does not hear him or see him, but moves blindly past and pushes her way into the washroom.

MARK (cont'd)

Mrs. Taylor?

MARK turns to stare concernedly at the door through which she has disappeared.

134 INT. WOMEN'S WASHROOM AT RUTLAND'S

MARNIE stands in her slip; she is washing the sleeve of her blouse, under a gushing faucet of water. Her face is a mask of concentration as she scrubs ferociously at the stain. SUSAN enters.

CONTINUED

134 CONTINUED

SUSAN  
Mary? Are you all right?

MARNIE  
(starts)  
What? Of course I'm all right.  
I just spilled a little ink on  
my blouse.

SUSAN  
Well, the way you rushed out  
of the office! Mr. Rutland's  
standing out there! He said  
he thought you were hurt...

MARNIE  
(coolly)  
Well, I'm not.  
(laughs at  
SUSAN'S  
dubious look)  
Good heavens...what is all  
this? You saw what happened...  
I just spilled a little ink.

But she continues to scrub relentlessly at the stain.

MARNIE (cont'd)  
What a lot of excitement  
over nothing...

SLOW DISSOLVE:

135 INT. WARD'S OFFICE - DAY - MED. SHOT

WARD is fiddling with the combination of the safe; and then, with an exasperated expression, turns and makes his way to the door leading to the outer office. His mood is almost militant...

136 INT. OUTER OFFICE - MED. SHOT

SHOOTING OVER THE SHOULDER OF MARNIE who is now dressed differently from the previous scene, we see WARD without comment approach the drawer in SUSAN'S desk. He takes out the key from his pocket, unlocks the desk drawer and peers concentratedly into the interior of the desk drawer. After

CONTINUED

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

136 CONTINUED

a moment he closes the drawer, relocks it, and we see him looking thoughtful, and trying to murmur something. Suddenly the PHONE RINGS from his office. He turns and hurries in, closing the door behind him.

MARNIE  
(to SUSAN when  
WARD is safely  
out of hearing)  
Why in the world does he keep  
locking and unlocking that  
drawer?

137 MED. SHOT - SUSAN

She giggles.

SUSAN  
He never can remember the  
safe combination. It's kept  
locked up in that drawer.  
Mr. Rutland and I have keys  
to it too...for emergencies.  
It's only five numbers for  
Pete's sake.

138 CLOSE SHOT - MARNIE

listening to SUSAN. Her expression is deliberately non-chalant as though she were not really interested. Over her face we hear the SOUND of the door opening. She looks from SUSAN to the door.

139 MED. SHOT - FROM MARNIE'S P.O.V.

WARD has come out, obviously after the phone call.

WARD  
Mrs. Taylor?

140 MED. SHOT - FROM HIS P.O.V.

MARNIE looks at him.

PROD. #9403 "MARNIE"

SHOOTING SCRIPT  
October 29, 1963

141 CLOSE SHOT - WARD

WARD (cont'd)  
I've just had a call from Mr.  
Rutland, Mrs. Taylor.

(Ward is suspicious  
of, and dislikes  
this entire maneuver)  
He remembered your saying you  
were willing to work overtime.  
He wondered if you would be  
prepared to work on Saturday.

\*

\*

142 CLOSE SHOT - MARNIE

MARNIE  
Saturday? Of course, Mr.  
Ward. What time?

143 CLOSE SHOT - WARD

WARD  
(shortly)  
Two-thirty.  
(short beat of  
silent hostility)  
I'll advise Mr. Rutland that  
you are available.

He turns to go back in his office and then a blank look  
comes over his face which changes to a touch of exasperation.  
He takes out key and goes back to the drawer again. He opens  
it and looks in, memorizes the combination, relocks the desk  
drawer and passes back into his office.

144 CLOSE SHOT - SUSAN

Stifles a giggle at WARD'S exit; then turns to MARNIE. Her  
eyes light up speculatively.

SUSAN  
(deadpan)  
You ever notice how in the  
movies it's always the cool,  
lady-like type turns out to  
be the sex-pot?

MARNIE, inscrutable, merely goes on with her work.

FADE OUT.

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

FADE IN:

## 145 EXT. RUTLAND &amp; CO. - DAY - LONG SHOT

This is a HIGH SHOT showing RUTLAND'S factory, the big sign across the building; in the distance the complex of other buildings in the area including a passing train. Right in the immediate foreground is a completely empty car park, save for one automobile which is parked near the entrance door. There are one or two trees lining the front of the building. A tiny figure crosses the car park. It is MARNIE. We see her enter the building and for a moment she is lost to sight.

## 146 INT. RUTLAND MAIN OFFICE - DAY - LONG SHOT

We see MARNIE going down the side of the main office and then turning, crossing the back. The office is completely empty.

## 147 INT. OFFICE CORRIDOR - DAY - MED. SHOT

SHOOTING DOWN this corridor we see MARNIE going away from us and then come to a stop by a door.

## 148 MED. SHOT

On the door we see the name 'MR. RUTLAND'. MARNIE stands in front of it for a second and then knocks.

MARK (o.s.)  
Come in, Mrs. Taylor.

MARNIE opens the door and crosses into MARK'S office.

## 149 INT. MARK'S OFFICE - DAY - MED. SHOT

MARNIE comes in, closes door behind her. She looks straight at MARK and smiles at him.

MARNIE  
Good afternoon, Mr. Rutland.

She starts to advance into the room, the CAMERA BACKING UP in front of her. Her eyes take in the office from one side to the other.

150 MED. SHOT

THE CAMERA MOVES FORWARD in MARNIE'S place. It starts centered upon MARK and then swings from one side to the other. (During this shot MARK looks around the room in tune with MARNIE'S observations.) Finally when the CAMERA comes to a stop in front of the desk, we

CUT TO:

151 CLOSE-UP MARNIE

Her eyes go over to a cabinet.

152 OMITTED

153 OMITTED

154 CLOSE SHOT - MARK

MARK

(observes her attraction to the pre-Columbian artifacts)

Are you interested in pre-Columbian art, Mrs. Taylor? Those were collected by my wife. They're the only things of hers I've kept.

At this MARNIE discreetly turns away.

155 CLOSE-UP - A PHOTOGRAPH OF A SNARLING JUNGLE CAT

156 CLOSE SHOT - MARK AND MARNIE

His eyes follow her look.

MARK

(smiles)

That's Sophie. She's a jaguarundi. South American.

(with some pride)

I trained her.

MARNIE

Oh - what did you train it to do?

MARK

To trust me.

MARNIE

Is that all?

MARK

That is a great deal...for a jaguarundi.

157 CLOSE-UP MARNIE

gazing at the picture of the cat. MARK'S VOICE breaks the moment's silence. The CAMERA WHIPS BACK as he says:

MARK (cont'd)  
Shall we get to work? You can  
use the typewriter over there...  
I want an original and one copy  
of this...if you can't decipher  
any of it, speak up. I typed it  
myself...  
(grins)  
...and I'm a very creative typist.

During this he has crossed to his desk and hands her a sheaf of papers. MARNIE turns and looks for the typewriter. The CAMERA DOLLIES her over in PROFILE as she reads:

MARNIE  
(reading as she moves  
toward the typewriter)  
'Structural and Functional Organiza-  
tion of the Predator Cortex.'

Reaching the desk and the typewriter, she looks back question-  
ingly at MARK.

158 MED. SHOT - FROM MARNIE'S P.O.V.

MARK in the act of seating himself.

MARK  
Before I was drafted into  
Rutland's, Mrs. Taylor, I  
had notions of being a  
Zoologist. I still try to  
keep up with my field.

159 SEMI LONG SHOT

MARK seated at his desk and MARNIE at a small side table upon which rests the typewriter. They are perhaps several yards apart, across the room.

MARNIE  
Zoos?

MARK  
(smiles)  
Instinctual behavior.

MARNIE  
Oh. Does Zoology include  
people, Mr. Rutland?

CONTINUED

159 CONTINUED

MARK

In a way. It includes all  
the animal ancestors from  
whom man's instincts derive.

MARNIE

(mocking smile)

Ladies' instincts too?

160 MED. SHOT - MARK AT HIS DESK

MARK

(indicates the  
paper she holds)

That paper deals with the  
instincts of predators, what  
you might call the criminal  
class of the animal world.  
Lady animals figure very  
largely as predators.

161 CLOSE SHOT - MARNIE

as she listens to this.

162 CLOSE SHOT - MARK

He smiles questioningly.

163 CLOSE SHOT - MARNIE

She does not pick up the challenge, only smiles vaguely, begins  
to set up typing.

164 SEMI LONG SHOT - THE TWO

MARNIE typing; MARK watches her. The room has become quite  
dark. Suddenly at the windows there is a flash of lightning,  
followed shortly by thunder.

165 CLOSE-UP MARNIE

stops typing and, looking toward the windows, gives a sharp  
intake of breath.

166 SEMI LONG SHOT - MARK FROM HER P.O.V.

MARK

Did that startle you?

There is a second brief show of lightning.



PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

167 CLOSE SHOT

MARNIE rises from her seat in alarm. We hear MARK'S VOICE.

MARK (o.s.)

Put on the overhead light if  
you like. The switch is by  
the door.The CAMERA PANS an almost stumbling MARNIE as she hurries to  
the light switch. She is HELD at the door in

168 CLOSE-UP.

When she has turned the switch on, she stands trembling, her  
eyes wide, staring.

169 CLOSE SHOT

MARK watching her.

170 SEMI LONG SHOT - FROM MARK'S P.O.V.

The full figure of MARNIE pressed against the door. Over  
it we HEAR MARK'S VOICE.

MARK (o.s.)

Sit down, Mrs. Taylor. If the  
storm worries you that much,  
I'll get you something to drink.

She doesn't answer but still stands, staring out.

171 CLOSE SHOT - MARK

His curiosity changing to concern.

MARK (cont'd)

Mrs. Taylor?

He rises, moves toward her. The CAMERA RISES with him and  
starts to PAN HIM towards her.

172 CLOSE -UP - BIG HEAD OF MARNIE

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

173 SEMI LONG SHOT - FROM HER P.O.V.

We see MARK leaving his desk to approach her. Behind him the lightning flashes again and almost subliminally it seems to turn RED.

174 CLOSE-UP - BIG HEAD OF MARNIE

as she screams. We only see her open mouth because over her scream we HEAR a big crack of thunder.

175 CLOSE SHOT

MARK reaches her. We have TWO BIG CLOSE-UPS on the screen. The two heads move as MARK guides her away from the door. The CAMERA PANS them and EASES OUT sufficiently for us to see him seating her on a sofa. The CAMERA CLOSES IN on her face. We just get an impression of MARK'S PROFILE.

176 SEMI LONG SHOT - FROM MARNIE'S P.O.V.

The window and another flash of lightning interspersed with the subliminal RED FLASHES again.

177 TWO BIG HEADS - MARK AND MARNIE

MARK

Mrs. Taylor...the building is  
grounded...you're quite safe  
here...the lightning won't...

MARNIE

(covering her eyes  
with her arms)

The colors! Stop the colors!

MARK looks out in the same direction that she is looking.

MARK

What colors?

Before he can get any answer from her there is another tremendous flash over their faces.

## 178 SEMI LONG SHOT - FROM THEIR P.O.V.

There is a deafening crash of thunder and through the window along the wall against which they are pressed, the branch of a tree comes tearing through with a tremendous racket of the splitting tree. It causes, in addition to the shattering of glass SOUND, the cabinet containing the pre-Columbian art objects to fall crashingly to the floor.

## 179 MED. SHOT

MARNIE scrambles up from the sofa. Her eyes looking wildly toward the tree, she turns and starts to move frantically in blind panic. MARK jumps up and follows her. The movement of the CAMERA, as it follows her with MARK almost stumbling after her, is as wild as MARNIE. MARK is able to bring her to a halt by the door. She whimpers into his shoulders and almost unconsciously his hand moves up to her head to stroke it soothingly as he would a child or an animal. There is a further flash of lightning and more thunder. Then, as he holds her to him, there is a silence. The rain finally begins to fall. The CAMERA MOVES IN even closer as MARK holds the trembling girl. MARK is conscious of the frightened and vulnerable body in his arms. Almost without volition he lightly presses his cheek against her hair. The action that follows has almost the effect of slow motion. For a brief moment, MARK'S eyes close, then open to an awakening of what is happening to him. His eyes look across the room. He sees:

## 180 MED. SHOT - FROM MARK'S P.O.V.

The CAMERA SLOWLY MOVING and coming to rest upon the scattered objects of his wife's collection.

## 181 CLOSE-UP - TWO BIG HEADS

As MARK stares at the debris, he slowly and deliberately moves his hand up to MARNIE'S burrowing head. His eyes go down to her, then gently he moves her head out of his shoulder and back far enough to enable him to look into her face. Her eyes are still closed tight against the besetting terrors. He bends his face to her forehead. The CAMERA MOVES IN EVEN TIGHTER and PANS HIS LIPS which start on her forehead, over her eyes, down her cheek to her mouth. His open lips just HOLD onto it...as if to do no more than awaken her...he kisses her mouth. Then, his mouth eases away.

182 CLOSE-UP - MARNIE'S EYES ONLY

They open, disoriented, shocked.

183 BIG CLOSE-UP MARK

MARK

It's over...all over. You're  
all right.

184 BIG CLOSE-UP MARNIE

Like someone slowly awakening from a nightmare, she becomes  
aware of MARK and moves away from him, the CAMERA EASING AWAY  
to bring MARK'S eyes into the picture as well.

MARK (cont'd)

Okay now?

She nods, self-consciously.

MARK (cont'd)

Would you like a drink? Some  
brandy?

MARNIE

(shakily)

No thank you. I'm...I'm  
awfully sorry...

She looks out toward the room as she says this.

185 MED. SHOT - FROM MARNIE'S P.O.V.

The debris on the other side of the room.

186 MED. SHOT - THE TWO

MARK

Don't be silly.

(thoroughly hooked  
with curiosity)

What is it about colors that  
bothers you so?

MARNIE

(frowns blankly)

Colors?

CONTINUED

186 CONTINUED

MARK

You seemed to be terrified  
of some sort of colors.

MARNIE

(matter-of-factly)

What I'm terrified of is thunder  
and lightning.

MARK

You know...I shouldn't have  
pegged you for a woman who  
could be terrified of anything.

187 CLOSE SHOT

MARNIE doesn't deign to answer this. She moves away from him  
and crosses to the debris, the CAMERA GOING WITH HER. She  
kneels, picks up broken pieces of an Olmec figure...she turns  
and holds it out for him to see. She is obviously distressed  
by its ruin. MARK comes into the picture, standing over her.

MARK (cont'd)

(dead-faced appraisal  
of the ruins)

Well, we've all got to go  
sometime.

He looks back at MARNIE and smiles. MARNIE does not smile,  
but rises, obviously fatigued in body and spirit.

MARK (cont'd)

Look...this place is wrecked and  
you're in no state to work.  
Suppose I drive you home. You  
can do the job some other time.

MARNIE

Thank you...I'm sorry but...I  
really don't think I'm...

MARK

(dismissing gesture)

Get your things.

CONTINUED

PROD. #9403 "MARNIE"

SHOOTING SCRIPT  
November 4, 1963

187 \* CONTINUED

He leads her across the room to the small table with the typewriter; helps her gather up her purse and gloves, and leads her to the door, the CAMERA FOLLOWING - IT CLOSES IN ON THEM. MARNIE looks back with concern at the rain beating in through the broken window, over the wreckage.

MARK (cont'd)  
(gives the remains  
a short look)

Come along...this place is cold  
and damp. I'll get the maintenance  
people in here.

He throws open the door and they move out. The door closes on them.

188 INT. MARK'S CAR - CLOSE-UP -- THE WINDSHIELD, LOOKING OUT.

The wipers are swinging from side to side.

189 CLOSE SHOT - MARK AND MARNIE

MARK is peering ahead. We see the signs of the rain-covered windshield on their faces. Both MARK and MARNIE show signs of having got a soaking. MARNIE breaks the silence between them.

MARNIE  
(her voice low,  
tentative)  
I'm really sorry about the  
cabinet...

MARK  
Why should you be?

MARNIE  
(confused)  
You said it was all that you  
had left of your wife...

MARK  
I said it was all I had left  
that had belonged to my wife.

MARNIE  
(as if reprimanded)  
Oh.

MARK leans forward.

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

190 CLOSE-UP - HIS HAND

turns on the radio.

191 CLOSE-UP - MARK AND MARNIE

Suddenly we hear the SOUND of the race results coming over the radio. MARK leans forward again to change the station.

MARNIE

No...please. I'd like to hear.  
(listens attentively)

MARK

(quick interest)  
You like racing?

MARNIE

(a bit livelier)  
I like horses. I go to the races when I can.

MARK

Was your husband a track fan?

MARNIE

...yes.

MARK

And you go alone now?

MARNIE

Yes.

MARK

(after a moment of  
concentration on  
driving)

Atlantic City Track will be open until the end of the month. If you'd like we could drive out next Saturday.

MARNIE, only a moment's hesitation. MARK is aware of it. He looks at her, questioningly.

MARNIE

(finally)

All right.

(returns his look)

Are you fond of horses?

CONTINUED

191 CONTINUED

MARK  
(looking ahead)  
No. Not at all.

He turns suddenly toward her with a broad challenging smile.

DISSOLVE:

192 EXT. RACE TRACK - DAY - LONG SHOT

This is a comprehensive view of a race track between races. There are no horses to be seen but the grandstand is filled with track-goers.

193 CLOSE SHOT

A section of standing devotees in the grandstand. THE CAMERA SLOWLY ZOOMS in to a BIG HEAD of a MAN who is intensely watching some particular thing.

194 MED. SHOT - FROM HIS P.O.V.

We see a section of the Turf Club with its luncheon tables against the rail which borders the track itself.

195 CLOSE-UP

THE MAN rolls up his racing form and holds it to his eye like a telescope.

196 CLOSE SHOT

Through the paper (makeshift telescope) we see the object of his attention. It is a picture of MARNIE and MARK seated at one of the luncheon tables.

197 CLOSE-UP

THE MAN lowers his paper and starts to move away.



PROD. #9403 "MARNIE"

SHOOTING SCRIPT  
November 4, 1963

198\* CLOSE SHOT

MARK and MARNIE seated at their table.

MARNIE  
(indicates position, privilege)  
I like it here...like this.

MARK grins and hands her the Racing Form.

MARK  
You're the expert...what do you like in the next race?

MARNIE takes the paper from him, scarcely looks at it.

MARNIE  
Lemon Pudding. He's finished third his last three times out. He's got a good jockey up today.

MARK  
Lemon Pudding it is.  
(looks at tote board)  
It's almost post time. Your horse is four to one...I'll get on him.

MARK rises and leaves the picture. We stay on MARNIE ALONE. She looks wistfully after him. Over this we HEAR A VOICE.

MAN (o.s.)  
Pardon me, but you're Peggy Nicholson, aren't you?  
Remember me?

MARNIE looks up.

199 CLOSE-UP

The head and shoulders of the MAN we have previously seen, standing over her.

200 MED. SHOT - THE TWO

MARNIE  
I'm sorry...what did you say?

CONTINUED

\* REVISED PAGE -

200 CONTINUED

MAN  
I said aren't you Peggy Nicholson?

MARNIE  
(remotely)  
No, I'm not.

MAN  
(doubting)  
Yeah? I was pretty sure you  
were. When I first saw you  
down here...

MARNIE  
(wants to get rid of  
him before MARK returns)  
I'm sorry, but you've made a  
mistake. I am not Miss Nichols.

MAN  
Nicholson.

MARNIE  
(impatiently)  
Nicholson.

He will not be put off. The more he looks, the more certain  
he is.

\* MAN  
Frank Abernathy introduced us a  
couple of years ago in Detroit...  
Frank Abernathy...you remember  
Frank. \*

\* MARNIE  
I do not know anyone named Frank  
Abernathy. I have never known  
anyone named Frank Abernathy.  
Now will you please go? \*

MAN  
(begins to smile)  
Come on, honey...you're trying  
to pull my leg, aren't you?

WE HEAR A VOICE, OFF.

\*\* CONTINUED

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

200 CONTINUED

MARK (o.s.)  
Now, why should any young  
lady want to pull your leg?

The CAMERA EASES BACK to show MARK standing behind the MAN.  
The MAN turns to face him.

MAN  
Oh...sorry...I thought I  
recognized this lady...

MARK  
(to MARNIE,  
dead-pan)  
Did he recognize you?

MARNIE  
No.

MARK  
(to the MAN)  
You did not recognize her.

MAN  
(thoroughly  
flustered)  
I said I thought I  
recognized her...I said  
I'm sorry...

MARK  
Good for you. You've  
apologized nicely. You  
may go.

The MAN leaves as MARK approaches his chair at the table.

201 MED. SHOT

MARK drops into his chair as MARNIE says,

MARNIE  
You came back so quickly.

MARK  
Who's your fan?

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

202 CLOSE-UP MARNIE

MARNIE

(shrugs)

I seem to have one of  
those faces.

203 CLOSE-UP MARK, WATCHING MARNIE.

We hear MARNIE'S voice.

MARNIE (o.s.)

(quickly changing  
subject)

Look! They're at the gate...

204 CLOSE-UP MARNIE

She holds binoculars up to her eyes.

MARNIE (cont'd)

There he is...the bay.

(almost a whisper)

Oh you Lemon Pudding...you  
pretty thing!(lowers binoculars,  
confidently smiles  
at MARK)

He'll win.

The CAMERA DOLLIES IN to a

205 BIG HEAD OF MARNIE.

She is looking out toward the track. She turns her head  
and looks past the CAMERA.

206 CLOSE-UP

THE MAN looking down at her.

DISSOLVE:

207 CLOSE-UP MARNIE'S PROFILE

She looks again past the CAMERA.

208 CLOSE-UP

THE MAN looking down at her.

DISSOLVE:

209 CLOSE-UP MARNIE

turns once more and looks past the CAMERA.

210 CLOSE-UP

THE MAN still looking at her.

DISSOLVE:

211 CLOSE-UP MARNIE

turns and looks past the CAMERA.

212 CLOSE-UP

THE MAN stares at her.

DISSOLVE:

213 MED. SHOT - MARK AND MARNIE

still at their table. MARK delightedly examines a number of  
pari-mutual tickets.

MARK

You have a wondrous rare  
talent! Three out of three!  
Your take comes to...  
(figuring swiftly)  
...almost two hundred.

MARNIE

My take?

MARK

We go halvers on the swag.

CONTINUED

213 CONTINUED

MARNIE

Oh, no thanks. I don't bet.  
I like to handicap, but I  
don't like to bet. Ever.

MARK

Why not?

MARNIE

(smiles, dismissing  
the subject, per-  
haps facetiously,  
perhaps not)

I don't like to lose...can we  
go to the paddock? I want to  
see Telepathy. I've been watch-  
ing him ever since I saw him  
work-out once as a two-year old.

They start to rise from their table.

214 CLOSE-UP

THE MAN watching. His head moves around in a semi-circle.  
He is obviously watching the movements of MARNIE and MARK.  
His head does a 180° turn.

215 EXT. PADDOCK, RING - LONG SHOT

A HIGH SHOT OF THE PADDOCK showing the crowds watching the  
parading race horses.

216 CLOSE SHOT - MARK AND MARNIE

watching the horses being paraded.

MARNIE

(her eyes bright  
with pleasure)

How can you not love horses?

MARK

I can read their minds.

MARNIE

(points to horse)

What's he thinking?

CONTINUED

216 CONTINUED

MARK

(squints at horse)

He's thinking that if he can  
ease over against the railing,  
he can pretend to stumble and  
with a little luck break the  
jockey's leg.

MARNIE laughs, dodges slightly from a bee. With a lightning-  
swift movement, MARK'S hand sweeps the air in front of  
MARNIE'S face and captures the bee. He holds it in his hand.

MARNIE

(moves back)

Let it go! It'll sting!

MARK puts his folded hand up to his ear, listens to the  
buzzing within, smiles.

MARK

Not if I don't squeeze.  
Listen.

MARNIE

(shudders away)

That's a bumble bee!

MARK

Don't be frightened...

MARNIE, curiosity overcoming her fright, stares fascinated  
at MARK'S fist. He smiles, holds his arm up high away from  
her, releases the bee.

MARK

(smugly)

They like it.

MARK points out a horse in the center of the ring. The  
jockey has just mounted it.

217 CLOSE SHOT - MARK AND MARNIE

MARK

I believe that's your old friend,  
Telepathy.

(consults program)

...number eight Telepathy.

(looks back up at

horse and rider)

Lanky looking piece of business...  
but I bow to your superior knowledge.

218 CLOSE-UP MARNIE

She is staring at the horse.

219 MED. SHOT - FROM HERP.O.V.

We see the jockey on the horse leaning down talking to the trainer. The colors are white with red polka dots. Again the SCREEN IS SUFFUSED WITH A RED GLOW which quickly FADES subliminally.

220 CLOSE-UP MARNIE - IMMOBILE

MARK (o.s.)

What is it? What's the matter?

Immediately MARNIE turns her back to us. The CAMERA EASES OUT as she does so. MARK looks at her. MARNIE, still with her back to us.

MARNIE

Don't bet him.

MARK

Why not?

MARNIE

(curtly)

He's wall-eyed.

She quickly turns and starts to walk away.

MARNIE (cont'd)

Let's go back.

MARK follows her, his interest once more thoroughly piqued. He turns to take one last inquisitive look over his shoulder. What was wrong? ...What did she see?

221 CLOSE-UP THE MAN

Again his head is turning and watching them depart from the paddock.



222 MED. SHOT - LUNCHEON TABLE - MARK AND MARNIE

Seated at table. MARK has a highball, MARNIE is pouring a coke into a glass, her equanimity seemingly quite restored. MARK watches her with undisguised curiosity. She only sips her coke and smiles at him.

(DURING THE WHOLE OF THE FOLLOWING SCENE WE SEE THE PARADE OF HORSES MOVE ALONG BEHIND THEM AND AT ANOTHER TIME THEY GALLOP PAST AND DURING THE WHOLE OF THE ENSUING SCENE WE HEAR THE SILENCE AFTER THE 'OFF' AND THE BUILDING UP OF THE CRESCENDO OF SOUND AS THE RACE REACHES ITS CLIMAX.)

MARNIE tastes her coke; sighs contentedly.

MARK

What a paragon. You don't  
drink, smoke or gamble...  
(he smiles)

He reaches into his jacket pocket and once again pulls out the winning tickets.

MARK (cont'd)

Just this once? For luck?

MARNIE

(shakes her head)  
I don't believe in luck.

MARK

What do you believe in?

MARNIE

Nothing.

(with a small  
shrug and a  
smile)

Oh...horses maybe. At least  
they're beautiful and...  
nothing in the world like  
people.

MARK

(nods in solemn,  
teasing agreement)  
Oh yes, people...a thoroughly  
bad lot.

CONTINUED

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

222 CONTINUED

MARNIE  
(casually)  
Generally.

MARK  
Did you have a tough childhood, Mrs. Taylor?

MARNIE  
(smiles faintly,  
her armor is not  
to be penetrated)  
No, not particularly.

MARK  
(a beat, during which  
he thoughtfully rejects  
her answer. He leans  
back, quietly challenges her)  
I think you did. I think you've  
had a hard, tough climb...but  
you're a smart girl, aren't you?  
The careful grammar...the quiet good  
manners...  
(his easy, encouraging  
smile takes some of  
the sting out of his words)  
...where did you learn them?

MARNIE  
(her smile  
matches his own)  
From my betters.  
(sips her  
coke calmly)  
What about your tough childhood,  
Mr. Rutland?

MARK  
(shrugs)  
The old, sad story...  
promising youth blighted,  
dragged down by money, position,  
noblesse oblige...

MARNIE laughs.

CONTINUED

222 CONTINUED

MARK (cont'd)

By the time I came along, the company was hanging on the ropes. We had over one thousand employees who were about to go down for the count.

MARNIE

How about the Rutlands?  
What would have happened to your family?

MARK

Oh, nothing ever happens to a family that traditionally marries at least one heiress every other generation.

MARNIE

(smiles)

Which generation are you?

MARK

I lucked out. Dad married mummy.

MARNIE

(between laughter and outrage)

You mean for money?

MARK

But of course.

(leans forward confidentially)

She was from Chicago!

(blandly leans back, places some money on the table)

We have reached the CRESCENDO OF SOUND as the winner passes the finish line. MARK rises, looks over his shoulder toward the track, and says with a wry smile,

MARK

You shouldn't have chickened.

MARNIE looks questioningly at him.

MARK (cont'd)

Your wall-eyed reject won... by four lengths.

222A CLOSE-UP

MARNIE is looking off.

222B CLOSE-UP

THE MAN again, looking at her.

222C MED. SHOT

MARK and MARNIE at the table.

MARNIE

I think I've had enough.  
Can we go?

MARK

\* If you like... See here, the \*  
track's open the rest of this  
month. That gives us...  
(calculates)  
...two more Saturdays.

MARNIE looks at him solemnly, hesitatingly; then smiles.

MARK (cont'd)

If your luck holds out, this  
time next month I'll be a  
rich man.

They start to move. MARK follows MARNIE out.

223 CLOSE SHOT

In the stands we have a CLOSE SHOT of the MAN. He is just finishing off a bottle of beer. As he lowers the empty bottle, his eyes catch sight of something...the approaching MARK and MARNIE. THE CAMERA EASES UP as MARK and MARNIE come into the picture. The MAN begins to approach them. MARNIE turns for a moment and sees him. She quickly turns away and moves on. The MAN and MARK come face to face. MARNIE'S BIG HEAD is in the foreground.

MARK

(sadly)

\* You really are pressing your \*  
luck, old boy.

MARK joins MARNIE and they move away. THE CAMERA MOVES IN to  
a

224 BIG HEAD OF THE MAN

watching them. For a moment he holds his look and then turns away as though dismissing the whole subject.

SHOOTING SCRIPT  
November 12, 1963

225 EXT. WYKWYN - DAY -LONG SHOT

A HIGH SHOT in front of an extremely handsome, massive Eighteenth Century stone house. The area in front of the house is open in the English country manner, giving the impression not of surrounding gardens, but of a park. We see MARK'S car drive swiftly toward the front door. It stops on the gravelled drive.

226 MED. SHOT

As the car comes to a stop, MARK gets quickly out and opens the car door for MARNIE.

\*

MARK

\*

Here we are, old bean...  
The homestead...

THE CAMERA MOVES with them up the steps toward the front door so that they are in CLOSER SHOT. We are on their backs. MARK pushes open the front door and ushers her across the threshold.

227 INT. WYKWYN - DAY - CLOSE SHOT

MARNIE comes through the door as MARK closes it behind her. She stands for a moment looking ahead.

228 LONG SHOT - FROM HER P.O.V.

We see the casual, even ugly, magnificence of the place...its vast entrance hall, polished parqueted floors, graceful stairways, its totally personal, undecorated accumulation of furnishings.

229 MED. SHOT

MARK leads MARNIE across to a door at the side. Before they can pass through, MARK'S father can be seen in the background descending the stairs. MARK turns. They wait for him as he descends the last step.

MARK

Hello, Dad.

MR. RUTLAND

(he obviously  
means MARNIE)

Who's this?

CONTINUED

229 CONTINUED

MARK

Her name is Mary Taylor.  
Mary, this is my father.

MARNIE

How-do-you-do, Mr. Rutland?

MR. RUTLAND

(peers curious-  
ly at her)

A girl, is it?

MARK

It's all right, Dad. She's  
not really a girl. She's a  
horse fancier.

\*

MR. RUTLAND

Ah! ...

\*

MARK

Now that the track's closed,  
I thought I might hold her  
attention a bit longer by  
bringing her to see your  
horses, Sir.

MR. RUTLAND smiles charmingly at MARNIE; takes her arm and  
moves toward the library.

\*

MR. RUTLAND

Splendid....splendid. Come  
along... I was just about to  
have a cup of tea.

\*

230 INT. LIBRARY - DAY - SEMI LONG SHOT

\*\*

The three enter the room. A low fire is burning and tea is  
being laid out by a maid. LIL MAIWARING, in riding pants and  
stockinged feet, is comfortably stretched out on a full-length  
sofa. At the SOUND of their entrance, she smiles, raises her  
head, sees MARNIE, sits up slowly, wide-eyed, curious.

CONTINUED

\*\* REVISED PAGE

PROD. #9403 "MARNIE"

77.  
SHOOTING SCRIPT  
November 21, 1963

230 CONTINUED

MARK

\*\* Mary, this is my sister-in-  
law, Lil Maitwaring. Mary  
Taylor. \*\*

LIL

Hi.

As they shake hands,

LIL (cont'd)

I've seen you at Rutland's,  
haven't I?

Before MARNIE can do more than smile in assent, MR. RUTLAND interrupts.

MR. RUTLAND

(to LIL)

It bewilders me what any of  
you can find to do at  
Rutland's. I want my tea.

MR. RUTLAND critically examines the tray of goodies; LIL starts to rise, then with a little cat-eyed look at MARNIE, sinks back. THE CAMERA has moved in to bring the group into a TIGHT FOUR.

LIL

Oh, dear...I think I rather  
sprained my wrist this after-  
noon.

(holds it up to  
demonstrate)

...there's sure to be droppage  
and spillage...

(turns to MARNIE,  
pleads graciously)

Would you mind awfully?

LIL indicates that she wishes MARNIE to pour. MARNIE looks in dismay at the elaborately set cake stand and the tray with its wealth of china and...to her...unidentifiable accoutrements.

CONTINUED

230 CONTINUED

MR. RUTLAND

Well somebody pour. I don't  
like cold tea.

(to MARNIE)

Strong please. No milk. Four  
lumps of sugar. The meals in  
this house are shocking bad but  
I do insist on good Horn and  
Hardart cake at tea.

During MR. RUTLAND'S speech, MARK gives a sharp, knowing look  
at innocent-faced LIL, then watches with the determined de-  
tachment of a Dr. Spock-spooked mother as MARNIE hesitatingly  
lowers herself in front of the elaborate tea-tray and bravely  
attempts to fill MR. RUTLAND'S order. LIL watches with  
clinical interest.

MARK

You take yours with lemon, don't  
you, Lil? Just lemon for Lil,  
Mary. Strong, with a dash of  
rum for me.

MR. RUTLAND, as he receives his cup from MARNIE...

MR. RUTLAND

(scornfully)

Spinster's tea...mucking up  
tea with strong drink.

(disapproving look  
at MARK)

Something sneaky about it...

LIL takes cup from MARNIE.

LIL

Thanks. What's your opinion,  
Miss Taylor? Do you think  
old Mark here is a sneaky one?

MARNIE

(faint smile)

Possibly.

LIL

(raises her eyebrows)

How do you take your tea,  
Miss Taylor?

MARNIE

(smiles blandly)

Usually with a cup of hot  
water and a tea-bag.

CONTINUED



230 CONTINUED

MARK laughs; relaxes. MARNIE will do.

MR. RUTLAND

(cluck)

Lazy habit, my dear. I'll have quite a large piece of that butter cake, please.

(speculative

eye on MARNIE)

Do you ride, Miss Taylor?

MARNIE

A little.

MR. RUTLAND

Best thing in the world for the inside of a man or a woman is the outside of a horse. Shouldn't think you'd find old Mark very interesting. Doesn't hunt...doesn't even ride. Sheer affectation. Always been a bit out of step, don't you know. Went to Columbia University.

(leans forward  
confidentially  
as if MARK were  
nowhere near)

In New York City?

MARNIE

Really?

MARK

Please, Dad. I was hoping to lead up gently to all that. I planned to show her the horses first.

He stands up and pulls MARNIE to her feet.

MARK (cont'd)

Swill that down or being it to the stables with you!

MR. RUTLAND

(to LIL)

Mark's trying to behave as if he brought Miss Taylor out to see the horses, but he really brought her to see me.

LIL'S quick look observes the flush that this remark brings to MARNIE'S cheeks.

CONTINUED

230 CONTINUED

LIL  
Really? Whatever for?

MR. RUTLAND  
Showing off.  
(complacently)  
I'm quite a presentable old  
party, you know.

Unconcerned, MR. RUTLAND goes contentedly on with his tea;  
LIL, as a matter of course, rises to accompany MARK and MARNIE.

MARK  
(turns to LIL;  
smiles urbanely)  
Lil, I'm sure your sturdy young  
wrist has recovered enough to  
slice Dad another piece of cake...

MR. RUTLAND  
(roused)  
Yes...I think I will have  
another slice, m'dear. Not  
too thin, please, and more tea  
if you will.

LIL, as she understands that the wily MARK is ruthlessly  
abandoning her, protests pitiously, holding up for exhibit  
her limp wrist.

LIL  
I can't!

MARK, as he and MARNIE disappear through the door,

MARK  
(mocking)  
'When duty whispers low,  
Thou must,  
Then youth replies,  
I can!'

231 CLOSE-UP OF LIL ALONE

The outraged LIL, still holding in evidence her sprained wrist,  
which we now see begin to lend firm support to a fist which she  
shakes bitterly in the direction of the door.

LIL  
Rat-fink! And you misquoted!

232 INT. STABLES - DAY - CLOSE-UP

We see MARK and MARNIE enter. They stop for a moment.

233 LONG SHOT - FROM THEIR P.O.V.

We see the long line of stalls. There are perhaps ten horses, and more stalls.

234 CLOSE SHOT

MARK and MARNIE start to walk, the CAMERA GOING BACK WITH THEM. The CAMERA comes to a stop and they pass out of the picture.

235 LONG SHOT

MARK and MARNIE walking down the long aisle past the stalls. Their figures become quite small as they reach the end. They turn into the last stall. THE SCENE REMAINS EMPTY FOR A MOMENT.

236 CLOSE-UP

MARNIE'S HEAD lays back upon the wall of the stall. MARK is just in the act of kissing her. She gently breaks free and rolls her head away from him. He watches her. Then, quietly, he asks:

MARK  
(gently brushes  
back a strand  
of her hair)  
Will you come out and spend  
next weekend with us?

For the first time since the kiss, MARNIE looks at him briefly. One quick look is enough to send a tremor of tension through her body. She moves uneasily; her face, which she once more turns away from his gaze, is suddenly and strangely - rather bewildered and pained.

FADE OUT.

237 OMITTED

238 OMITTED

FADE IN:

239 INT. RUTLAND'S, WARD'S OUTER OFFICE - NIGHT - MED. SHOT

MARNIE, her face wears a blank, unseeing expression. She is putting on her coat. She moves slowly, deliberately. At the door, already on her way out, is SUSAN.

SUSAN

I've got to run on...see  
you Monday...

She is gone. Beyond MARNIE, we see the main part of the office. Stragglers are leaving this section. We see perhaps a half-dozen separate movements. MARNIE completes her dressing, picks up her handbag and starts to move toward the CAMERA. The CAMERA BACKS UP as she comes toward it. It continues with her as she walks from WARD'S outer office to the main office. The CAMERA continues until it is in the corridor that leads to the Women's Washroom. MARNIE stops by the door which is clearly marked 'WOMEN'. She goes in.

240 INT. WOMEN'S WASHROOM - NIGHT

THE CAMERA picks MARNIE up on the inside. Her image on the screen is the same side we left before. THE CAMERA EASES BACK and then passes along the row of toilet booths. She goes into the last one. In the background we see other girls taking their exit with 'good nights' to others who are at the hand basins.

241 INT. TOILET - NIGHT

MARNIE closes and locks the door, stands inside. Her image is about waist high. She waits and listens. Inside the main washroom we can HEAR the voices of the girls talking, and then with 'good nights' making their way out.

BACKGROUND DIALOGUE (o.s.)

'It's a new shade ...Pink  
champagne. Want to try it?'

'Look at that lousy soap dis-  
penser...this is the third day  
it's been empty...'

CONTINUED

241 CONTINUED

BACKGROUND DIALOGUE (o.s.)

'Here. There's plenty here'.

'You know what she had the gall to tell me? She said, 'oh, you'll love him, Shirley! He's your type. He's real executive material'. Executive Material! You should have seen the executive way he shoved those nickels in the automat!'

'Bye now'.

'Come on, will you? We're going to miss our ride!'

'See you Monday, Jill. Take it easy, now.'

Through all this MARNIE waits. The SOUNDS lessen until within the washroom there is silence. The only other sounds we are able to pick up are those from the main office. We can HEAR faint 'good nights', a slam or two, and even from that distance it becomes silent. Now we remain with MARNIE for quite a time. The silence remains unbroken. Finally she starts to unbolt the door as silently as possible.

242 INT. WASHROOM - NIGHT

We see MARNIE cautiously emerge. She crosses casually to the row of hand basins and stands and listens, obviously prepared to cover up her presence there so late. After a beat or two she goes to the door, opens it cautiously.

243 INT. MAIN OFFICE - NIGHT

On the other side of the door we see MARNIE'S FACE, peering out.

244 LONG SHOT - FROM HER P.O.V.

the empty office.

## 245 MED. SHOT

MARNIE emerges and then casually, almost nonchalantly, walks back to the main office. Her head turns from side to side, and we know, although we don't see her face, that she is looking around the large empty office for signs of life. There are none. We follow her across the main office through to WARD'S outer office. She takes a key from her purse. CAMERA CLOSSES IN. We see her unlock the famous drawer.

## 246 CLOSE-UP

MARNIE bends her head down in just the same manner that we have seen MR. WARD do it.

## 247 CLOSE-UP

At last we, too, view the reason for the locked drawer. Pasted on the inside with scotch tape is a strip of paper on which are written five separate numbers.

## 248 CLOSE-UP

We see MARNIE repeating these numbers to herself. We see the drawer close and once more locked.

## 249 MED. SHOT

MARNIE puts the key back in her handbag, then turns and goes into WARD'S office. On the distant wall we see the safe. With a final quick glance around, MARNIE closes the door.

## 250 LONG SHOT

We now have a full view of the outer office. We see through the glass partitioned office the closed door to WARD'S office on our right. On the left hand side of the screen is the big empty office with its desks, chairs and cabinets. There is an aisle between the outer office and the main office. After a long pause a figure appears in the distance. It is a CLEANING WOMAN. She is occupied in sweeping the floor. Her back is to us. She comes nearer and nearer to the CAMERA. When she is level with the beginning of the glass partitioned office, we

CUT TO:

251 INT. OUTER OFFICE - CLOSE SHOT - MARNIE

Her bag bulging, she opens the door from WARD'S office, and gives a cautious look out. She turns and as she is about to pull the door to, she looks off left of CAMERA and sees:

252 MED. SHOT

Just above the wood partition and beyond the glass, is the bent head of the preoccupied CLEANING WOMAN.

253 CLOSE-UP

MARNIE closes the door behind her carefully. She begins to calculate her next move. She glances once more in the direction of the woman and then turning further, looks past the CAMERA.

254 LONG SHOT

MARNIE'S goal beyond the glass partition office - we see two openings in the far wall. One on the right leads to the staircase and one on the left, to the corridor that contains the Women's Washroom, but beyond it is an 'L shaped' turn to the left. At the turn of this corridor in the far wall, is a door to another office.

255 CLOSE SHOT

MARNIE looks back again to the woman. The CAMERA EASES OUT. She puts her bag down on the desk for a moment and takes off her shoes. She stuffs one shoe into each pocket of her coat. She picks up her bag and once more glances at the woman.

256 MED. SHOT

We see now that the cleaning woman has gained a few feet and is ahead of MARNIE on the other side of the partitioned wall.

257 CLOSE SHOT

MARNIE'S STOCKINGED FEET beginning to walk as the CAMERA RETREATS.

258 CLOSE-UP

One of the shoes in her pocket does not seem to be quite as secure as it should be. The CAMERA moves along with it and it begins to work its way loose. We are now approaching the door of the glass partitioned office. The shoe is getting freer and freer. Suddenly to the left of the screen we see the back of the cleaning woman with the shoe in the foreground.

259 CLOSE-UP MARNIE'S FEET

260 CLOSE-UP

MARNIE, oblivious to the shoe problem that is about to break, glances in the direction of the woman.

261 CLOSE SHOT

THE SHOE finally works its way out and drops to the floor with a light clatter.

262 CLOSE-UP

THE SHOE hitting the floor.

263 CLOSE-UP

A FROZEN MARNIE who has come to a halt and looking down at the shoe. Her head turns in the direction of the woman.

264 MED. SHOT

THE CLEANING WOMAN has not turned and appears to be oblivious to the sound.

265 MED. SHOT

MARNIE anxiously watches the woman, then quickly bends and picks up the shoe. She now hurries away past the CAMERA.



266 MED. SHOT

We see her hastening toward the door that has the stairway. At the very moment she reaches the door, the NIGHT WATCHMAN appears coming around the 'L shaped' corridor. He would have seen her but for the fact that he is making his way toward the door at the end of the corridor which he opens and puts his head in. As he closes the door, MARNIE has now reached the staircase. She starts her descent as the WATCHMAN comes through the corridor, into the main office. We swing the CAMERA with him to the CLEANING WOMAN. He shouts at her in the manner of a man who knows she is deaf.

WATCHMAN

You're sure making time tonight, Rita. What's the big rush?

RITA

(scarcely looks up)  
I wanta get to bed, that's what's the big rush.

267 EXT. GARROD'S FARM - DAY - CLOSE-UP

Back again to the motif of the BLONDE MARNIE on her horse, the wind blowing through her hair as she again experiences the ritual post-robbery ecstasy.

268 LONG SHOT

MARNIE galloping 'round the open meadow. She gallops in a wide circle and then bears down toward the CAMERA. The gallop goes into a canter and as she comes closer and closer to the CAMERA, she pulls the horse up with a sudden start. The CAMERA ZOOMS into her face. It is full of shock.

269 MED. SHOT

A monolithic figure stands waiting before her; it is MARK.

270 MED. SHOT

A HIGH ANGLE SHOOTING ACROSS MARNIE'S FACE past her body to the ground below. MARK enters the picture from the right. He looks up at her.

CONTINUED

270 CONTINUED

MARK  
(conversationally)  
Please get down...You will  
walk back to the stable.  
I will ride.

MARNIE'S FACE is blank with shock; she obeys. Easily, MARK swings himself into the saddle. What follows gives the effect that he is herding her before him.

MARK (cont'd)  
My car is at Garrod's. Are  
you staying at an Inn...  
(cruelly)  
or have you friends among  
the gentry?

MARNIE still cannot take in what is happening to her. She turns to stare at MARK, who - incongruously garbed in a business suit - rides FORIO easily, confidently, in firm control of the high-strung, fractious animal. MARNIE, utterly disoriented, speaks, looking up at him.

MARNIE  
You said you didn't trust  
horses...

MARK  
I don't. But they trust me.  
(only a hint  
of a grim smile)  
Which brings us directly to  
our relationship, Miss Edgar.

271 INT. HOTEL LOBBY - DAY - CLOSE SHOT

MARNIE and MARK are crossing the lobby. The CAMERA is behind them. They reach the desk. MARNIE hangs back a shade as MARK leans over and addresses MRS. MAITLAND.

MARK  
Hello. I'm sorry but Miss  
Edgar will be checking out.  
Would you mind making up  
her bill?

MRS. MAITLAND looks questioningly at MARNIE.

CONTINUED

271 CONTINUED

MARK (cont'd)  
Miss Edgar is my secretary.  
(turns back; smiles  
charmingly at MARNIE)  
This was to be her little holiday,  
but we find that we're hopelessly  
short without her.

MARK holds out his hand for the key, which MRS. MAITLAND somewhat reluctantly gives him. As he takes MARNIE'S elbow and guides her toward the stairway...

MARK (cont'd)  
I'll come upstairs with you, Miss  
Edgar, while you get your things.

272 INT. INN BEDROOM - MED. SHOT OF THE TWO AND CLOSE-UPS OF EACH.

MARK is throwing clothes out of the drawers onto the bed. There is an open suitcase in evidence. He looks up.

272A MED. SHOT

MARNIE emerges from the bathroom door dressed - as MARNIE, not MARY TAYLOR - she carries her riding clothes over her arm.

272B CLOSE-UP

MARK runs his eye over MARNIE, dressed as he hasn't seen her before. These are her own private personal clothes that she is wearing.

272C MED. SHOT

THE CAMERA pans MARNIE over to the bed. She throws the riding clothes down.. MARK is now in the picture.

MARK  
Edgar. Is that your real name?

When she hesitates,

MARK (cont'd)  
It will save a good deal of time  
and make for better feeling all  
around if you tell me the truth.

Still she does not answer. Patiently he repeats the question.

MARK (cont'd)  
Is Edgar your real name?

MARNIE still does not answer. She goes on packing. MARK'S eyes narrow dangerously.

CONTINUED

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

272C CONTINUED

MARK (cont'd)  
Don't crowd me, lady! I'm  
fighting a powerful impulse  
to beat the hell out of you.

A quick defensive look from MARNIE as she throws her head up.

MARK (cont'd)  
Ah! At last! We communicate.  
(with the utmost  
threat)  
For the third and last time.  
Is Edgar your real name? And  
don't bother to lie...I'll  
check you out in every detail.

MARNIE  
(frightened)  
Yes. Edgar. Margaret Edgar...

MARK  
Where are you from?

MARNIE  
(blinks, hesitates  
only a fraction of  
a moment; we must  
see that the somnambul-  
istic state has passed  
and she is beginning to  
think.  
California.

MARK  
Where in California?

MARNIE  
Los Angeles.

MARK  
Where is the money?

MARNIE  
Here.  
(indicates suitcase)  
Some of it.

MARK  
Give it to me.

She hands him packet of money. He does not count it.

CONTINUED

272C CONTINUED

MARK (cont'd)  
Where is the rest?

MARNIE  
Don't worry. It's safe...

MARK  
(smiles grimly)  
Safe at some pari-mutual  
window? ...or gone for an  
operation for your sick  
old mother...?

Sudden indrawn breath as MARNIE swings around to face him.

MARK (cont'd)  
...or perhaps you're putting a  
kid brother through school?

Slowly, weak with relief, MARNIE lets out her breath. She  
almost smiles.

MARNIE  
I...don't have a kid brother.  
Or a mother. I don't have  
anybody.

MARK  
Not even Mr. Taylor? You  
know, I wouldn't be a bit  
surprised to hear that the  
rest of the haul is with  
your late husband, Mr. Taylor!  
Somewhere around these parts  
I expect to find Mr. Taylor,  
happily reincarnated, the  
pockets of his good blue burial  
suit bulging with Rutland money.

MARNIE  
The rest of the money is in a  
registered package addressed to  
me at a post office box in New  
York. You can pick it up there  
by tomorrow.

(takes key from  
her purse)  
Here's the key.

MARK  
I'll also take the registra-  
tion receipt.

CONTINUED

272C CONTINUED

Reluctantly, she hands him this too. He examines it.

MARK (cont'd)  
Thank you, Miss Edgar. This receipt and the unopened letter are as good as a signed confession. You understand that?

She nods.

MARK (cont'd)  
All right. Now. Where does Mr. Taylor come in.

MARNIE  
There's no such person. I've never been married.

She pauses to blow her nose...trying to gain time, to make her story straight.

MARNIE (cont'd)  
Mrs. Taylor was an old friend of my mother's.

MARK  
I see. And when you applied at Rutland's, the name just came to your mind.

MARNIE  
I was trying to get away from someone. I have a cousin... Jessie. She's no good. I was afraid if...if she knew about the insurance money she'd try to get part of it...make trouble for me.

MARK  
What insurance money?

MARNIE  
Mrs. Taylor's...she died...

MARK  
Mrs. Taylor died? Pity. And is it this naughty cousin Jessie who's working with you now?

CONTINUED

272C CONTINUED

MARNIE

Nobody's working with me!  
You talk as if this was...  
some kind of a regular  
thing I do...did...all  
planned out in cold blood!

MARK

And it wasn't?

MARNIE

No!

MARK

(hard)

You are not from Los Angeles, Miss  
Edgar. Insurance is pronounced  
insurance only in the South  
and that's where you're from.  
Where? Around here?

She does not answer.

MARK (cont'd)

My dear, you are a cold,  
practiced, little method-  
actress of a liar.

MARNIE

I can't help it!

MARK

No. It would seem not.

MARNIE

I don't mean that...I mean,  
I wasn't born in California.  
I was born in...Richmond,  
Virginia. My father deserted  
us when I was a baby. My  
mother and I lived in Richmond  
til I was seven. Then we moved  
to California...

(an inspiration)

...where mother could get work  
in the airplane factories. That's  
the truth. I swear it. She died  
when I was ten and I was brought  
up by Mrs. Taylor out there.

CONTINUED

272C CONTINUED

MARK  
(snaps her  
luggage to,  
picks it up)  
Come on...get moving.

273 INT. CAR - TWO SHOTS AND TWO CLOSE-UPS

MARNIE  
How did you find me?

MARK  
You're here to answer the  
questions, old girl. How  
did you get the combination  
to Ward's safe?

MARNIE  
I took Susan's key from her  
purse.

MARK  
I see. Now then, suppose you  
just begin at the beginning.

MARNIE  
(stiffens her  
shoulders, and  
her resolve;  
begins)  
It's just like I told you...  
I was born in Richmond...we  
were poor...we were grindingly  
poor.

274 LONG SHOT

MARK'S CAR making its way through the Virginia countryside.  
The car MARK is driving is a LINCOLN CONTINENTAL.

275 INT. CAR - MED. SHOT OF THE TWO

MARNIE is still talking. MARK has his eyes on the road.

MARNIE  
...and I was so horribly  
alone after mother died.

CONTINUED



275 CONTINUED

She looks to MARK for understanding. His face is inscrutable as he continues to regard the road before him. MARNIE sighs.

MARK

Go on. You still have my attention.

MARNIE

I just went to school and took care of Mrs. Taylor until she died. She left me her house and five thousand dollars in insurance. I sold the house... it had a mortgage, so I only got nine thousand cash...but there I was with fourteen thousand dollars. Me! I could do exactly what I wanted to with it. And what I wanted was to live...even for a short time...like a lady. Not like I always had...grubbing, hungry for everything, nobody...

MARK

(cynically)

All right, ~~Orphan~~ Annie, I get the picture.

She takes a deep breath, flicks her eyes toward MARK to see how all of this is going down.

MARNIE

I didn't want to stay in California. I was...afraid of Jessie, my cousin. She'd been in prison...something bad -- I decided to get out. I went to Washington, D. C. I had enough to live -- really live -- for at least two years...live like a lady.

MARK

Why Washington?

MARNIE

Well...it wasn't Richmond...I didn't want to go back there...and it was near race-tracks and hunt country. I'd always wanted a horse...more than anything in the world.

(pause)

There isn't much more. I bought Forio.

CONTINUED

275 CONTINUED

MARK

Forio?

MARNIE

My horse, at Garrod's. I had two wonderful years. Then last November it was all gone...so I had to get a job. I went to Pittsburgh, and took the job at Kendall's, until I could look around for something better.

MARK

But why leave Washington? They catch you casing the U. S. Mint?

MARNIE

(on her dignity)

I just wanted to go someplace else. I was...restless.

MARK

(gives her a long, weighing look, then takes a deep breath and dives in)

All right. Let's try again. Let's back up and see if you can turn that Mount Everest of manure into a few facts. One...your dates are all wrong. Previously you were employed by the firm of Strutt and Company.

\* She stares at him in horror. \*

MARK (cont'd)

I saw you there once. Mr. Strutt is the tax consultant for Rutland and Company. He pointed you out to me, and then, some months later he pointed out your absence.

MARNIE

(shock piled on shock)

You mean you knew all about... all that...when you hired me?

MARK

No, I wasn't positive. But I thought it might be interesting to keep you around. Incidentally, you took a bit of a chance knowing that Rutland's were a client of Strutt's.

CONTINUED

275 CONTINUED

MARNIE  
(bitterly)

\* I didn't. The job at Strutt's didn't  
give me access to all the clients'  
names. \*

MARK

Let's get on.

(businesslike)

We have established that you are  
a thief and a liar. Now. What is  
the degree? Are you a compulsive  
thief...a pathological liar?

MARNIE

What difference does it make?

MARK

Some. It makes some difference.  
To me.

MARNIE darts a quick, questioning look at him.

MARK (cont'd)

Have you ever been in jail?

MARNIE

(her look is one  
of honest outrage)

Certainly not!

(chokes back  
her rage)

I know you'll never believe  
me now and it's my own fault...  
it's true about Strutt...I did  
it. I don't know why...I just  
kind of went crazy I guess...  
and Mr. Strutt was so...I hated  
him!

MARK

Like you hate me?

MARNIE

Oh no! Not you....

(begins to  
sob dryly)

MARK slows the car up off the highway and it comes to a stop.  
He turns the engine off, turns to her.

CONTINUED

PROD. #9403 "MARNIE"

SHOOTING SCRIPT  
October 29, 1963

275 CONTINUED

MARK

Clean up your face.

He does not offer her a handkerchief. She is forced to dig for her own. He watches her for a moment as she scrubs her eyes and face.

MARK (cont'd)

Come on.

276 EXT. HOWARD JOHNSON'S - DAY - MED. SHOT

MARNIE gets out on her side and follows MARK into the HOWARD JOHNSON'S RESTAURANT.

277 INT. HOWARD JOHNSON'S RESTAURANT - CLOSE SHOT

A WAITRESS stands by as they seat themselves and look at the menu.

WAITRESS

What'll you folks have?

MARNIE

(shortly, to  
WAITRESS)

\* A frank and a coffee, please. \*

MARK

(smiles faintly)

The same for me.

WAITRESS

Okay-doke.

(leaves with menus)

THE CAMERA MOVES IN til MARNIE and MARK FILL THE SCREEN.

MARK

Let's get on with our little discussion. The chronic use of an alias is not consistent with your story of sudden temptation and unpremeditated impulse.

CONTINUED

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

277 CONTINUED

MARNIE

(wearily)

My cousin Jessie found me  
in Washington...that's why  
I left. I just changed my  
name...I don't really know  
why I did it...

MARK

(equitally)

Why a second change of  
names for Rutland and Co.?

MARNIE

What if you'd stolen almost  
ten thousand dollars? Wouldn't  
you change your name? I was  
afraid to go back to my own  
name! What if the police had  
found out what it was? What  
if they had sent out...things...  
saying 'Margaret Edgar' sometimes  
known as Marion Holland, wanted  
in connection with robbery of...'  
...Oh, what's the use! Why should  
I even try to make you understand!

MARK

I'm not only trying to understand,  
I'm even trying to believe you.

MARNIE

Why?

MARK

Because, damn it, I want to!  
Can you understand that?

WAITRESS

(brings food)

Here you are, folks. You want  
anything else just lemme know.

MARK

Thank you.

CONTINUED

SHOOTING SCRIPT  
November 12, 1963\* REVISED PAGE -

277 CONTINUED

There are several long moments of silence between MARK and MARNIE. They both bite into their franks (hot dogs), but after one bite, MARK stops and watches MARNIE, whose energies have been ruinously spent, and to whom a feeling of dimly gathering hope has lent appetite. She ravenously attacks her food, and it is several moments before she notices the silence of MARK. As for MARK, he has been watching HUNGER. This ferocious, urchin hunger has moved him more than all of MARNIE'S story-telling; now, as she reads the expression on his face, she is prompted to try again.

MARNIE

Mark...the reasons for what I  
did...at Rutland's...  
(sensing his weakening  
toward her, she digs in)  
...they were so mixed up...what  
I wanted to say before.

He gives her no help.

MARNIE (cont'd)

\* ...I needed to get away...can't  
you see?  
(boldly, but still  
using a euphemism)  
...away from Rutland's.

Still no answer from MARK.

MARNIE (cont'd)

\* (desperately)  
Don't you understand?  
(takes a deep breath)  
Things were...we were...  
(seems to struggle  
helplessly)

MARK

So we were. Was that any  
reason to run away?

MARNIE

(vehemently)  
Yes! I thought it was time I  
got out...before I got hurt.  
I mean why kid myself.

CONTINUED

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

277 CONTINUED

MARK

(takes a moment to  
digest this informa-  
tion and its pathetic  
implications)

Are you called Margaret?

MARNIE

(hesitates)

Marnie.

MARNIE raises her eyes beseechingly to him...essays a  
tremulous half-smile...He only gazes at her, his expression  
quite unreadable. Desperately, she presses...

MARNIE (cont'd)

I've told you everything. I  
swear, everything! ...If you're  
not going to turn me in...

MARK

Did I suggest in any way that  
I was not going to feed you to  
the cops?

MARNIE

(she suddenly  
flares up)

I don't care what you do!  
(puts her head  
down on her arms)

MARK

(when her eyes  
are off him,  
his expression  
softens to pity)

Marnie...I've got to know where  
I stand...If I don't let the law  
have you...I'm responsible for  
you.

MARNIE

(for the first time,  
real hope)

Oh, God, Mark...if you'll  
let me go, I swear to you  
I'll never...

CONTINUED

PROD. #9403 "MARNIE"

SHOOTING SCRIPT  
October 29, 1963

277 CONTINUED

MARK

(shakes his head)

I can't let you go, Marnie.  
Somebody's got to take care  
of you and help you. You  
can't just be turned loose.  
If I let you go, I'd be  
criminally and morally responsible.

MARNIE

(puzzled)

Then what....

MARK

Marnie.

(smiles)

It suits you. All right, Marnie.  
This is the way it's going to be.  
I'm driving you back to  
Philadelphia. We'll go to the  
house tonight and tomorrow you  
return to Rutland's. You will  
see that Susan's key finds its  
way back into her purse.

MARNIE

(all attention)

How can I? How can I go back  
to Rutland's?

MARK

\* You're covered. I replaced the  
money. When I went to pick you  
up yesterday and found you'd  
pulled out, I knew instantly what had  
happened. I went to Rutland's,  
checked Ward's safe, figured the  
loss and replaced it. Then I set  
out to find you. \*

(looks at her)

Remember that first day at the  
races when you were so hot about a  
horse called Telepathy?

MARNIE

(vaguely)

The one I told you not to bet.

CONTINUED



\*\*REVISED PAGE -

277 CONTINUED

MARK

\* That's right...I remembered  
you said you'd watched him  
training as a two-year old.  
That was all I had to go on.  
I looked him up and found he'd  
\*\* been bred by a Colonel Marston  
of Virginia. I phoned Marston,  
and asked if he knew of any place  
around here that had horses for  
hire. He gave me the names of  
three. I drove to The Plains  
yesterday and checked out the  
stables. No luck. But the man  
at the last place said why didn't  
I try Garrod's over by Middleburg.

MARK signals the WAITRESS for the check. She approaches and  
starts to make out the check.

MARNIE

It was just as if you'd come by  
out of the ground...

WAITRESS

(hands MARK the check)  
You folks be sure and come  
back, now.

MARNIE

(as soon as the  
waitress leaves)  
Why are you taking me back to  
Wykwyn?

MARK

Because I don't trust you not  
to run away.

MARNIE

How can I run away? You've got  
the receipt, the post office key...  
(bitterly)  
...my name...

MARK

(eyes her)  
Margaret Edgar. You're sure that's  
all the name you've got? You're  
sure you haven't misplaced an old  
husband or two somewhere in your  
travels?

CONTINUED

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

277 CONTINUED

MARNIE

I told you. I've never been married.

MARK

Near misses?

MARNIE

No. And no lovers, no steadies, no 'close friends', no beaus, no gentlemen callers. Nothing.

THE CAMERA PULLS BACK as MARK gives her a long curious look, shakes his head in wonder, stands up. MARNIE follows his lead. They walk toward the Cashier. On the way, MARNIE spots the Ladies' Room. Her eyes narrow.

MARNIE

Mark...

He turns, questioningly.

MARNIE (cont'd)

Mark, I need to go...  
(indicates  
Ladies' Room)  
...freshen up a little.

MARK quickly calculates the possibility of escape from the place; then shakes his head.

MARK

You're fresh enough.  
(cuts short her  
quick frown)  
Come on.

He quickly pays check and guides her out of restaurant.

278 INT. CAR - DUSK - CLOSE SHOT

MARK

(starting up car)

Incidentally, Marnie, since you're so interested in how ladies live and behave...it is extremely bourgeois to beat around the bush about 'freshening up'. Ladies tend to be rather more outspoken.

CONTINUED

278 CONTINUED

MARNIE  
You can go to hell.

MARK  
(grins)  
You might make it yet.

He guides car swiftly into the traffic of the big highway, turns, takes a quick, consuming look at her. She moves uneasily away.

MARK (cont'd)  
I can't believe you, Marnie;  
there must have been a great  
many men interested in you.

MARNIE  
I didn't say men weren't  
interested in me. I said I  
wasn't interested in them.

MARK  
Never?

MARNIE  
No.  
(considers the possibilities of this line of thought. She glances quickly up, then down)  
That is...not until...  
(shrugs hopelessly, implying that he knows the answer)

MARK  
Why me?

MARNIE  
(trying desperately to suggest a love-sick girl)  
You were...different, Mark.

MARK  
(shakes his head)  
It won't wash, Marnie...

CONTINUED

SHOOTING SCRIPT  
November 4, 1963

278 \* CONTINUED

MARNIE

(trying hard)

It's true...I really liked  
you.

MARK

Yes, I think you did...but don't try to make it sound like more than that. You're a smart girl, Marnie. Don't tell me you don't know when a man is just swimming around with his mouth wide open for the bait. If you'd felt anything for me you could have hooked me easy...and I weigh in at considerably more than seven thousand dollars.

(can't help smiling)

You know, Marnie, I suspect you of being rather unworldly.

\*\*

\*\*

There is a long moment of silence as MARK drives on, his eyes narrow in thought. At last he gives an almost imperceptible shrug. His expression is that of a gambler who has decided to shoot the wad. When he finally speaks, it is in an apparently normal, casual voice. It is, in fact, an almost superhumanly controlled voice.

MARK (cont'd)

When we get home, I'll explain that we had a lover's quarrel, that you ran away and that I went after you and brought you back. That will please Dad. He admires action. I'll say that since we plan to be married before the week is out, you will stay on at Wykwyn...that I can't bear to have you out of my sight. He also admires wholesome animal lust.

\*

MARNIE stares at him as she would at someone taken mad in the streets...dangerously mad.

MARK (cont'd)

We'll be married as soon as the law allows, and catch an outbound boat. Where do you want to go? Ever been to the South Seas? They've got a bunch of women on one of the islands who sing giant turtles up out of the sea....

CONTINUED

278 CONTINUED

MARNIE

(cringing back from him)

What are you trying to pull?

MARK

I'm trying to 'pull' a proposal.  
How should I phrase it? Let's  
see. How about... 'Will you be  
mine?'

MARNIE

You're crazy! You're out of  
your mind!

She has no time to think, only blind instinct drives her  
to fight the net she feels slipping over her.

MARNIE (cont'd)

You know what I am! I'm a thief  
and a liar and ...

MARK

It seems to be my misfortune to  
have fallen in love with a thief  
and a liar.

MARNIE

(sees that he is  
quite serious)

In love?

(there is  
hope in this)

Oh! If you love me you'll let  
me go! Just let me go, Mark!  
Please! Mark, you don't know me!

(desperately)

Listen to me, Mark! I am not  
like other people! I know what  
I am!

MARK

I doubt that you do, Marnie. In  
any event, we'll just have to deal  
with whatever it is that you are,  
and whatever you are... I do love  
you, Marnie...

(shakes his head  
in awful wonder)

I know it's horrible, but I do  
love you.

CONTINUED

SHOOTING SCRIPT  
October 29, 1963

278 CONTINUED

MARNIE

(her voice is low,  
almost a hiss of  
accusation)

You don't love me...I'm just  
something you've...caught...  
You think I'm some kind of  
animal you've trapped!

MARK

That's right. You are. And  
I've caught something really  
wild this time, haven't I?  
I've tracked you and caught  
you, and by God, I'm going to  
keep you. And, Marnie...when  
we get home, no cute ideas about  
absconding with the Wykwyn silver.  
Just get a grip on yourself for  
one short week...after that you  
can take legal possession.

MARNIE

(darkly)

Like you? Like you take legal  
possession?

MARK

(eyes straight ahead  
on the road)

If you want to put it that way,  
yes. Somebody's got to take on  
the responsibility for you, Marnie.  
It narrows down to a choice of me  
or the fuzz, old girl.

279 CLOSE-UP OF MARNIE'S FRIGHTENED, FURIOUS FACE.

280 EXT. FRONT OF WYKWYN - DAY -

MARK'S car is in the driveway. The double front doors of the house are thrown open on MARK and MARNIE, as they come through the door. They are dressed for traveling. MARK holds MARNIE'S hand, pulls her gaily forth under a shower of rice which is being thrown by the servants who follow in the wake of LIL, MR. RUTLAND, REV. GILLIAN, an Episcopal minister, and COUSIN BOB. COUSIN BOB is a young-old man, rather prim, a born bachelor.

CONTINUED

PROD. #9403 "MARNIE"

SHOOTING SCRIPT  
October 29, 1963

280 CONTINUED

MARK

(to the rice  
throwers)

\* Just a minute! Hold your fire.  
Cousin Bob...I almost forgot.  
Have you got the old necessary? \*

As the exchange takes place between COUSIN BOB and MARK, MR. RUTLAND kisses MARNIE. She then shakes hands with the minister. This is in the background of COUSIN BOB and MARK. We also see LIL, who merely watches, mostly MARNIE.

COUSIN BOB

(reaches into inside  
pocket, pulls out  
two envelopes, hands  
them to MARK)

Traveller's checks in here...  
letter of credit in here.

MARK

(takes envelopes  
from BOB)

Thanks, old man...  
(to MARNIE)

Darling, Bob is our banking  
cousin...handy fellow. Oh...  
could you see to getting my car  
picked up at the airport, Bob?

Assuming the willing efficiency of BOB'S service, MARK turns, grabs MARNIE, pulls her toward the car. LIL steps forward, stops MARK, puts her arms around his neck and kisses him on the mouth, hard.

MARK

(gently releases  
himself, pats her  
cheek, speaks gently)

Take care, Lil.

(kisses her again...  
this time on the cheek)

We'll send you a noble savage.  
Okay?

(turns to his  
father, smiles)

Goodbye, Dad. Thank you, Dr.  
Gillian. It wouldn't have been  
legal without you.

CONTINUED

280 CONTINUED

He waves to everyone, puts MARNIE into the car and drives away as everyone waves them out of sight. The others left standing break up into groups. The servants return to the house. MR. RUTLAND and DR. GILLIAN turn toward BOB. LIL stands somewhat alone, still watching after the bridal couple.

MR. RUTLAND

(takes REV. GILLIAN'S arm)

Let's go back and finish the champagne and cake before they spirit it away.

They move toward door.

MR. RUTLAND (cont'd)

Really splendid cake. Tended to that myself, you know. I've made the acquaintance of one of those excellent Horn and Hardart executives...

MR. RUTLAND and DR. GILLIAN are gone. MR. RUTLAND'S last speech is played under MEDIUM CLOSE-UPS of LIL and BOB who both seem to want to linger after the lost sight of the honeymooners.

COUSIN BOB

(slit-eyed)

That engagement ring must have been at least five carats.

LIL

(not looking at him,  
but in the distance)

Six and a half. Blue-white.  
Perfect stone.

COUSIN BOB

His mother left perfectly good jewelry. It's just sitting there at the bank in safety deposit.

LIL

He said he wanted her to have something that had never belonged to anyone else.

CONTINUED



280 CONTINUED

COUSIN BOB

But six and a half carats!  
Cashing in a bond to pay  
for a ring!

LIL

(suddenly very  
alert)

But he didn't pay for it.  
He charged it. I helped  
him pick it out. It cost  
\$42,000.00 dollars. Plus  
tax.

COUSIN BOB

(stares dumbfounded  
at her; states flatly)

Did you say \$42,000 dollars?  
The man's deranged.

LIL nods. He moves closer, lowers his voice.

COUSIN BOB (cont'd)

Do you know what he did to me  
last Saturday? He came out to  
the club waving a check for  
seven thousand dollars, and in-  
sisted that I break up my golf  
game, go open the bank, and hand  
over to him seven thousand dollars!  
Didn't offer the slightest excuse...  
just calmly said he thought he'd  
be needing 'about seven thou, old  
man'. Then he drew out...well,  
let's just say, enough...for this  
trip, plus the letter of credit.  
Then he cashed that very nice  
bond -- against my advice! Made  
me get the money...ten thousand...  
in small bills. When I asked him  
what he wanted with ten thousand  
in small bills, he said, 'well,  
old man, I'm being blackmailed and  
they specified small bills'.

(bitterly)

I know that most people find Mark's  
'humour' charming. I do not. There  
is nothing 'charming' about running  
through...

CONTINUED

\*\* REVISED PAGE -SHOOTING SCRIPT  
November 15, 1963

280 CONTINUED

COUSIN BOB (cont'd)  
(quickly adds it all up)  
...counting the unpaid bill for a  
ring...that's approximately \$70,000  
dollars in one week.

LIL has followed this recital with almost quivering attention.  
When he stops speaking to brood, she frowns, moves restlessly.

COUSIN BOB (cont'd)  
(he has worked himself  
into a fury...a well  
modulated fury, but,  
nevertheless, a fury)  
A six or seven thousand dollar South  
Seas honeymoon...conservatively  
speaking...a \$42,000 dollar ring!  
All of that money to celebrate what?  
This meagre, furtive little wedding?  
He didn't even ask Mother. I'm sure  
I shouldn't have been included except  
that Mark, with his famous 'humour',  
is amused to have the first vice-  
president of one of the largest banks  
in Philadelphia as an errand boy!

LIL, distracted by all this information, absently pats his  
arm. Suddenly his frenzy is burned out. He looks out  
reflectively.

COUSIN BOB (cont'd)  
And I really do think he might  
have asked Mother.

THE CAMERA MOVES IN on LIL'S enigmatic look.

281\*\* INT. UPSTAIRS HALL, WYKWYN - DAY

\*\* LIL opens her bedroom door onto the hall. It is quiet,  
empty. She moves down hall to another door, opens it,  
enters a room, quietly closing door behind her.

282\* INT. MARK'S BEDROOM - DAY \*

LIL goes to MARK'S desk and starts opening drawers. In the third one, she finds what she is looking for. It is MARK'S personal checking account book. She opens it, turns to date she is looking for. Reads. Check made out to cash, seven thousand, November 20th. There is no indication of what it was for. Next she finds under deposits, 'five thousand cash' ...and a note that reads 'remainder in safe deposit - in case'. Then, under deposits, ten thousand notated 'bond'; this is followed immediately by a withdrawal of ten thousand. Beside this withdrawal, she finds another notation. It reads, 'pay off Strutt'. THE CAMERA MOVES IN until the insertions fill the screen. Over this we hear LIL whisper.

LIL (o.s.)  
'Pay off Strutt'. Strutt?

283 CLOSE SHOT - LIL

She leans over and takes a piece of note paper from the rack. It is of a blue color with the address of Wykwyn in the top right-hand corner. She writes down the name 'STRUTT'.

284 INSERT - THE PEN WRITING THE WORD 'STRUTT' ON THE BLUE PAPER.

285 CLOSE SHOT -LIL

She folds it and puts it away in her pocket; puts her elbows on the desk and settles down to dig through the accounts in a more determined, searching way.

286 INT. CABIN - NIGHT - CLOSE-UP

THE SCREEN IS FILLED with a large display of flowers. Stuck in among them is a stick upon which is hanging a folding card with a silver inscription on the outside and two tiny silver wedding bells. The CAMERA LOWERS until we see the water in the vase holding the flowers. We HOLD ON THIS WATER and we see that it tilts slowly from one side to the other. The CAMERA EASES AWAY and reveals on the chest of drawers, other gifts for the departing...fruit, more flowers, liquor, etc. We are now revealing the sitting room of a luxuriously appointed cabin. This is further confirmed as we see the two square ports which reveal the moonlit sea beyond. We now come upon MARK who is fixing himself a drink. He is wearing only his pants and shirt. He moves away with his drink and the CAMERA SWINGS HIM over to the door leading to the bedroom, and we see the ends of the twin beds beyond. MARK leans against the doorframe and talks through this open door.

CONTINUED

286 CONTINUED

MARK

Booze?

There is no answer from the bedroom.

MARK (cont'd)

Shall I fix you a drink?

There is still no answer.

287 CLOSE SHOT

MARK steps a little forward and looks into the bedroom.

288 MED. SHOT - FROM HIS P.O.V.

The bedroom is empty.

289 CLOSE SHOT

MARK crosses and taps on the bathroom door.

MARK (cont'd)

I said would you like some  
bourbon to brush your teeth?

MARNIE (o.s.)

(her voice scarcely  
audible behind the door)

No, thank you.

MARK moves back from door, sits on bed, the CAMERA FOLLOWING.  
He continues to speak, not altogether as a means of quieting  
a nervous bride...we must feel that he, too, is not completely  
at ease in this situation.

MARK

The battle ground of marriage is  
not, contrary to the movies and  
The Ladies' Home Journal...I repeat,  
is not the bedroom. The real field  
of battle is the bath. It is in the  
bath and for the bath that the lines  
are drawn and no quarter given. Now  
it seems to me that we are getting  
off to a dangerously poor start,  
darling. You have been in the bathroom...  
(consults his watch)  
...exactly forty-seven minutes.

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

290 MED. SHOT - FROM MARK'S P.O.V.

The bathroom door opens and MARNIE steps out. She is in gown and robe...not noticeably bridal. Her face is scrubbed and very pale. She makes no pretense of smiling.

MARNIE

You can have the bath now.

291 CLOSE-UP MARK

MARK

(smiles at her)

Thank you.

He continues to sit where he is.

292 MED. SHOT - THE TWO OF THEM

MARNIE cannot decide where to move...in which direction safety might lie.

MARK (cont'd)

You're very sexy with your face clean.

She neither moves nor answers. She doesn't even look at him. After a moment of this, he puts down his glass, speaks gently.

MARK (cont'd)

Marnie? Come here.

Like a prisoner responding to a warden's order, she obeys, walks directly to him, THE CAMERA CLOSING IN. She stands, hands at her side. He doesn't touch her, but sits, looking up at her.

MARK (cont'd)

We're going to be all right,  
Marnie. Believe me. We'll  
work it out.

He reaches out and gently takes her wrist and pulls her down beside him. THE CAMERA LOWERS and MOVES ROUND TO FACE BOTH OF THEM. She is holding her breath, and tiny beads of perspiration begin to pop out on her drawn face as she allows this to be done to her. Then, when he moves to kiss her...it all breaks. Violently, she pushes him from her, fighting to free herself from even the air around him.

CONTINUED

292 CONTINUED

MARNIE  
(hoarsely)  
I can't! I can't! I can't!

THE CAMERA WHIPS AROUND as she jumps up. It PANS HER flight over to the door into the living room. She disappears.

293 MED. SHOT

THE CAMERA is in the sitting room looking into the bedroom. MARK jumps up from the bed and comes over until he is in--

294 CLOSE SHOT

He sees -

295 INT. CABIN LIVING ROOM - MED. SHOT - FROM MARK'S P.O.V.

The empty flower decked sitting room and the huddled figure of MARNIE on the settee against the wall under the porthole.

296 CLOSE-UP

MARK stands in the doorway looking at her in utter bewilderment.

MARK  
For God's sake, Marnie...

297 MED. SHOT

The same view of MARNIE in the corner.

MARNIE  
I can't stand it! I'll die!  
If you touch me again I'll die!

(The remainder of this scene must be played to reveal MARK, the pragmatist, the man whose patience and sensitivity are equal even to this challenge. The casualness with which he plays this scene is only to conceal the depth of concern and sympathy he is capable of feeling.)

PROD. #9403 "MARNIE"

SHOOTING SCRIPT  
October 9, 1963

298 SEMI LONG SHOT - THE WHOLE ROOM

At her outburst MARK stares at her, and she, like a cornered animal, glares back at him. For a long moment they are face to face...utterly estranged...without any possibility of communication. Finally, MARK moves, slowly, cautiously, not toward her, but parallel, until he finds a place to sit. A place from which he can watch her and talk without frightening her any further. THE CAMERA CLOSES IN ON THE TWO.

MARK

I won't touch you. I promise  
I won't touch you. Just get  
out of that damn corner.  
Please.

After a moment, MARNIE straightens herself. She sits up, tense, poised for instant flight.

MARK (cont'd)

Now suppose you just tell me  
what this is all about? Is it  
your own little way of saying  
you don't find me particularly  
attractive?

MARNIE

I told you not to marry me!  
I told you!

(a small agonized  
sound caught in  
her throat)

Oh, God...why couldn't you  
just let me go?

MARK

(moves impulsively  
forward in a  
gesture of sympathy)

Marnie...

MARNIE

(immediate  
withdrawal)

Don't! Please...please don't!

MARK

Let me fix you a drink.

MARNIE

(dully)

I don't want a drink.

CONTINUED

298 CONTINUED

MARK

I think a brandy...

MARNIE

I don't want it! Just leave  
me alone!

MARK

(patiently,  
but firmly)

No, I can't leave you alone...  
not 'til I find out what's the  
matter with you and find some  
way to help you...

MARNIE

The only way you can help me  
is to let me alone. Can't  
you understand? Isn't it plain  
enough? I cannot bear to be...  
handled.

MARK

By anybody, or just me?

MARNIE

You. Men!

MARK

(a beat of silence,  
then...composed,  
casual)

Really? You didn't seem to  
mind that day in my office...  
at the stables. All this last  
week...I've 'handled' you...  
I've kissed you.

(cannot help smiling  
slightly at himself)

...eight times this last week.  
I kept count. Why didn't you  
break out in a cold sweat and  
back into a corner then?

MARNIE

I...I thought I could stand  
it...I had to...

CONTINUED



298 CONTINUED

MARK

I see.

(contemplates her  
for a moment)

Have you always felt like  
this?

MARNIE

(passionately)

Always! Yes!

MARK

Why? What happened to you?

MARNIE

Happened? Nothing. Nothing  
ever happened to me. I just  
never wanted anybody to touch  
me.

MARK

Have you ever tried to talk  
about it? To a doctor...some-  
body who could help you?

MARNIE

No. Why should I? I didn't  
want to get married! I was  
doing all right the way I was...

MARK

(mildly)

Oh, I wouldn't say that. If  
I hadn't caught you, Marnie,  
you would have kept on stealing...

MARNIE

No...no, I wouldn't...

MARK

Yes, you would...again and again.

MARK gets up and strolls toward the other end of the room,  
careful not to alarm her, THE CAMERA PANNING WITH HIM. On  
his way, he picks a few grapes from one of the fruit baskets  
and chews on these.

CONTINUED

PROD #9403 "MARNIE"

SHOOTING SCRIPT  
October 29, 1963

298 CONTINUED

MARK (cont'd)

Eventually you'd have got  
caught...by somebody. You're  
such a tempting little thing.  
Some other...

(a faint smile)

sexual blackmailer...would have  
got his hands on you...the chances  
of its being someone as...let's  
just say, as 'permissive' as me,  
are pretty remote. Sooner or later  
you'd have gone to jail or have been  
cornered in an office by some angry  
old bull of a business man out to take  
what he figured was coming to him...  
you'd probably have got him and  
jail. So I wouldn't say you were  
doing all right, Marnie. I'd say  
you needed all the help you could  
get.

299 MED. SHOT - MARNIE FROM HIS P.O.V.

THE CAMERA MOVES facing MARNIE during MARK'S long speech.  
It moves just as though it is MARK. At the end of MARK'S  
speech, MARNIE says

MARNIE

(sullenly)

I don't need your help.

MARK

I don't think you are capable  
of judging what you need or from  
whom you need it. What you do  
need, I expect, is a psychiatrist.

300 MED. SHOT - MARNIE

She laughs angrily.

MARNIE

Men! You say 'no thanks' to one  
of them and bingo! You're a  
candidate for the funny farm!  
It would be hilarious if it  
weren't pathetic!

SHOOTING SCRIPT  
October 29, 1963

301 MED. SHOT - MARK

He sees that she is in a totally irrational state. He sighs, leans back.

MARK

Look, Marnie...I don't think either one of us is in any condition to hash this out tonight. Let's try to get some rest...we'll talk it all out tomorrow.

302 CLOSE SHOT - MARNIE

MARNIE

There's nothing to talk out!  
I've told you how I feel.  
I'll feel the same tomorrow  
and the day after and the day  
after that!

In a violent impulse to escape even the sight of him, MARNIE turns...it is a wall she faces...she makes a small, hopeless gesture...her fist against its solid, unyielding expanse.

303 MED. SHOT - MARK

He steps forward into a CLOSER ANGLE.

MARK

(moved to pity)

Marnie...listen, Marnie. We won't talk about it until you want to, but we're going to be on this damn boat for eight days and nights...let's just drop the whole thing for the present and try to get through this bloody honeymoon cruise with as much grace as possible...let's try at least to be kind to one another...

304 CLOSE SHOT - MARNIE

still in the same attitude.

CONTINUED

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

304 CONTINUED

MARNIE  
(bitterly)

Kind!

We hear MARK'S voice over.

MARK (o.s.)  
All right. If that's too  
much...I'll be kind to you  
and you be polite to me.

305 CLOSE SHOT - MARNIE

Still in the same attitude.

MARNIE  
You won't....? ...

306 CLOSE SHOT - MARK

MARK  
No. I won't, Marnie.

307 CLOSE SHOT - MARNIE

turns with a doubting look on her face.

308 CLOSE SHOT - MARK

MARK (cont'd)  
I give you my word.

309 CLOSE SHOT - MARNIE

Draws a deep, shuddery breath.

310 CLOSE SHOT - MARK

Speaks kindly but casually as he crosses toward the bedroom  
door. He turns back to her.

CONTINUED

PROD. #9403 "MARNIE"\*REVISED PAGE - Nov. 12, 1963  
SHOOTING SCRIPT  
October 29, 1963

310 CONTINUED

MARK

Now why don't we try to get  
some rest? How about it?  
You way over here in your  
bed...

(he smiles, points  
into the bedroom)

\* ...and me light years away over  
there in mine? \*

(he points to  
the other bed)

311 MED. SHOT - MARNIE

as originally shown, at a distance from him.

MARNIE

Thank you.

(politely)

I think I'd like to stay in  
here for a while. But, thank  
you.

312 CLOSE SHOT

MARK assesses her unyielding, defensive posture, nods  
agreeably, and turns into the bedroom.

313 MED. SHOT - THE FULL CABIN

MARNIE slumps, drained, exhausted. She closes her eyes and  
rubs her damp face and hairline with the sleeve of her robe.

DISSOLVE:

314 INT. CABIN BEDROOM - NIGHT - CLOSE SHOT

In the darkness, MARK is sitting up in bed, wide awake and  
staring ahead. There is the faint slate blue light of the  
night coming through the porthole above him. His cigarette  
glows brightly as he pulls on it. His appearance is rumpled  
as though he had tried to sleep and failed. THE CAMERA PULLS  
AWAY from him in a diagonal direction revealing MARNIE'S

CONTINUED

314 CONTINUED

empty bed. THE CAMERA comes to rest in the doorway between the two rooms, then SWINGS OVER to the still brightly lit sitting room. MARNIE is still in the far corner, but now slumped over in disorderly sleep, an arm flung over her face to shield off the bright lights in the room.

FADE OUT.

FADE IN:

315 INT. SHIP'S DINING ROOM - EVENING - MARK AND MARNIE  
seated at a table for two.

MARK

(appreciatively  
eyes MARNIE'S dress)

You're going to bring a little  
bezazz down to the old farm,  
my dear. I noticed before we  
left that Dad was pulling out  
his silk shirts.

(smiles)

I don't think bezazz was the  
particular specialty of my  
mother.

MARNIE

(coolly)

Your Mother, the Heiress?

MARK

(nods agreeably)

That's right, cement and gravel,  
Chicago. Nice girl I'm told,  
but more in the line of barns  
than bezazz. Of course I never  
really knew her. She died in a  
hunting accident when I was six  
weeks old.

(dramatic pause)

I was the only boy in my crowd  
whose mother was buried in her  
boots.

He gets a look of narrow-eyed suspicion from MARNIE before  
she returns her indifferent attention to her dinner.

SHOOTING SCRIPT  
October 29, 1963

316 EXT. SUNDECK OF SHIP OVERLOOKING SWIMMING POOL - DAY -  
MARK AND MARNIE DRESSED IN SPORT CLOTHES.

MARNIE

What do you mean, 'what will  
I do with myself?'

(smiles cynically)

I had, of course, assumed I  
would become a society hostess.

MARK

(smiles)

\* Well, the Rutlands have never been \*  
especially social, but if you like,  
we could have a go at it. After  
all, the one to whom we owe the  
most...that fish...the one that  
managed to find its way out of  
the water onto the land...let's  
face it...the first social climber...

MARNIE strides off leaving him to watch after her.

317 INT. SHIP'S LOUNGE - EARLY EVENING

MARK and MARNIE at bar. MARK has a drink; MARNIE sits passive-  
ly, her arms folded. In this scene we should feel that even  
MARK'S conversation has become intolerable to MARNIE. His  
attempts to communicate with her have become, if not desperate,  
at least determined.

MARK

The point is...there is no such  
thing as 'the norm'. We're all  
singular.

MARNIE gives no indication of even hearing him. MARK takes a  
drink and continues.

MARK (cont'd)

In Africa...in Kenya...there's  
quite a beautiful flower...  
coral colored with little green  
tipped blossoms rather like a  
hyacinth. But if you reach out  
to touch it you will discover  
that the flower is not a flower  
at all. It's a design made up  
of hundreds of tiny insects called  
Fattid bugs. They escape the eyes  
of hungry birds by living and  
dying in the shape of a flower...  
a flower, incidentally, the Fattid  
bug seems to have invented as there

CONTINUED

317 CONTINUED

MARK (cont'd)  
is none other like it in nature.  
Even the flower the bugs imitate  
is singular.

MARNIE sighs. Does not even look up. MARK, frustrated, kills  
the rest of his drink.

MARK (cont'd)  
As singular as I am, Marnie...  
as singular even as you.

She turns her head away.

FADE OUT.

FADE IN:

318 INT. CABIN SITTING ROOM - NIGHT - CLOSE-UP

THE SCREEN IS FILLED WITH AN OPEN BOOK. The title on the  
spine shows that it is about some obscure zoological subject.  
THE CAMERA EASES OUT sufficiently to bring MARK'S eyes into  
view. It only PULLS BACK FAR ENOUGH to get the forehead at  
the top of the screen. His eyes are not looking at the book.  
They are looking over and beyond it.

319 MED. SHOT - FROM HIS P.O.V.

We see the open door into the bedroom. Faint shadows on the  
door indicate the movements of MARNIE in the bedroom.

320 CLOSE-UP

MARK'S EYES again - narrowed a little.

321 MED. SHOT - THE BEDROOM DOOR AGAIN

MARNIE appears. She is wearing night apparel, very covered up.

322 SEMI CLOSE-UP

MARK is taking a sip from his drink, seeming to pay no atten-  
tion to her appearance. Over this we HEAR MARNIE'S VOICE.

MARNIE (o.s.)  
I'll close the door if you  
don't mind. The light bothers  
me.

CONTINUED



322 CONTINUED

MARK looks up with mock surprise. For the first time, there is a hint of danger in his tone.

MARK

What's that, dear? Oh, the light...of course...you've been an absolute darling about my sitting up reading so late these nights.

(holds up book for her to see title. It is

a volume on Ichthiology)

I'm boning up on marine life since Entomology doesn't seem to be your subject...and I am eager to find a subject...

(narrow-eyed)

...any subject, Marnie.

323 MED. SHOT - MARNIE IN THE BEDROOM DOORWAY

MARNIE

(suddenly speaks out)

All right. Here's a subject. How long? How long do we have to stay on this boat...this trip? How long before we can go back?

324 SEMI CLOSE-UP - MARK

MARK

(now with openly hostile irony)

Why, Mrs. Rutland. Can you be suggesting that these halcyon honeymoon days and nights...just the two of us alone...together...should ever end?

325 MED. SHOT - MARNIE STILL IN THE DOORWAY

She gives him a short piercingly hostile look, turns back into the bedroom, smartly slamming the door.

326 SEMI CLOSE-UP - MARK IN ROBE AND PAJAMAS

At the insulting SOUND of the slammed door, MARK is instantly on his feet. THE CAMERA WHIPS him over to the bedroom door. He swings it wide open and enters.

327 INT. BEDROOM - MED. SHOT

MARK'S precipitous entrance instantly alarms MARNIE who has removed her robe and is about to get into bed. She whirls around to face him. For a brief moment they face each other... on the ready.

MARNIE

(the more defensive of the two)

If you don't mind...I want to go to bed...I told you the light from the sitting room bothers me.

MARK

Well, we certainly can't have anything 'bothering' you, can we?

He steps back enough to reach through doorway and flip off the principal sitting room light. This leaves them with only one light in the room; this is the bedside lamp near the bed. He continues to stand where he is.

MARNIE

(who has not moved so much as a muscle)

If you don't want to go to bed... please get out.

MARK

But I do...want to go to bed...

He moves slowly toward her, the CAMERA CLOSING IN until it is looking at MARK ALONE, as he says:

MARK (cont'd)

Marnie...I very much want to go to bed...

328 CLOSE-UP - HEAD AND SHOULDERS OF MARNIE

Her hands come up from the bottom of the picture to ward him off. Her voice rises in slight volume as she draws out the word -

MARNIE

No!

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

## 329 BIG CLOSE-UP MARK

The violence of her rejection triggers an equal, long-controlled violence in MARK.

## 330 CLOSE-UP MARNIE

MARK'S HANDS come up into the picture and with one cruel and brutal movement his hands grab the shoulders of her night dress and tear it apart. There is no sound from her as she stands bare-shouldered.

## 331 CLOSE-UP - MARNIE'S FEET

The robe just completing its fall around her ankles.

## 332 LONG SHOT

For a brief moment we see a tableau of the scene. There is a pause of shock, then MARK slowly takes off his own robe and covers her with it.

MARK

Marnie...I'm sorry...

## 333 CLOSE-UP MARNIE

She does not move from her icy stance as we see his hands pulling the robe close around her neck. Gently, but compulsively, he pulls her to him, softly, coaxingly covers her face with kisses... it is not just his desire that has finally overflowed, but his very real love for her. And it is love that dictates the manner in which he takes her... not simply using her, but courting, caressing, desperately urging her response. MARNIE, her fear and revulsion manifest in her frozen face and body. Then MARNIE'S head slowly moves into a downward and upturned position. Her face is a blank, staring blindly at the ceiling above her. It is completely exposed to us, and on it is written... nothing. There is no flicker of expression, of emotion. THE CAMERA HOLDS onto her face in this manner for a moment or two and then moves away from this waxen, lifeless face, across and upwards to the porthole, through which we see the night and the phosphorescent sea. As the CAMERA HOLDS this view, we

CONTINUED

PROD. #9403

"MARNIE"SHOOTING SCRIPT  
October 29, 1963

333 CONTINUED

slowly become conscious of a time lapse as the sky gradually fades into the murky gray of pre-dawn. Now the CAMERA returns to the beds. What we see:

The sleeping form of MARK ALONE on the bed. Beyond it, MARK'S bed, turned down, but untouched. THE CAMERA DRAWS BACK, enlarging our view enough to include MARNIE's torn gown on the floor and her discarded robe on the chair where she first laid it. MARK'S robe lies in a heap on the floor. We hear a faint SOUND, a surreptitious rustle...MARK stirs... there is a hushed moment of quiet, and then the SOUND of a door, not the bedroom door, but another...being furtively opened and closed. Instantly, MARK is awake. Wide awake. With one guilty look he takes in the empty room; then he is on his feet, swiftly exploring the bath and the sitting room, THE CAMERA PANNING WITH HIM. Now moving rapidly, he grabs up his robe from the floor, secures it around himself, and makes his way into the deserted ship's corridor.

334 INT. SHIP'S CORRIDOR

He listens. There is no sound to guide him. His instinctive urgency drives him to a quick decision. He turns left, runs silently down the hall's length.

335 EXT. GLASSED-IN PROMENADE, SECOND DECK

SHOOTING ALONE the empty promenade deck, we see the tiny figure of MARK in the distance. He places swiftly along toward the CAMERA. He comes down to our foreground and then with a quick decision, dashes up a staircase that leads to an upper deck.

336 EXT. BOAT DECK - LONG SHOT

SHOOTING TOWARD the forward part of the vessel, we see MARK come out on the boat deck near the bridge. He comes down toward the CAMERA right into

337 BIG CLOSE-UP

as he presses himself to the rail. He looks down and sees:

338 EXT. LOWER AFTER DECK - LONG SHOT - FROM HIS P.O.V.

The empty spaces below...the shuffle board courts, the empty sundeck, the pool...but the pool is not empty. It has been filled, and at the bottom of its tropical blue waters there is a figure. It is MARNIE. She is dressed in slacks and shirt and shoes...she lies face down...her hair floating free in the water.

339 EXT. PLAY DECK - LONG SHOT

We see MARK leave the rail at the top and dash down the stairway to the deck level with us. THE CAMERA FANS HIM swiftly until he reaches the pool. He dives in and with desperation works the limp body toward the surface.

340 CLOSE SHOT

In silence he gets her body out of the pool and lays her face down on the tiles, immediately starting to give her respiration.

341 BIG CLOSE-UP

SHOOTING OVER MARK'S SHOULDER. In a moment or two, MARNIE stirs, coughs... MARK redoubles his efforts before she frowns, and shakes her head crossly, like a sick child. We see the swallowed water emerging from her mouth. THE CAMERA MOVES IN until her head fills the screen. Her eyes open, focusing first on the gray dawn. Slowly they lower to take in -

342 CLOSE-UP -- A BIG HEAD OF MARK

looking down. His face drawn into lines of anxiety, shame, love, anger. THE CAMERA EASES BACK until we get TWO PROFILES.

MARK

Why the hell didn't you jump  
over the side?

MARNIE

(sarcastically)

I hate heights.

Their eyes lock in combat...they each, at last, understand to whom and to what they are joined. Neither gaze gives way.

FADE OUT.

PROD. #9403 "MARNIE"

SHOOTING SCRIPT  
October 29, 1963

FADE IN:

343 INT. WYKWIN LIBRARY - NIGHT - CLOSE-UP

The upper part of double mahogany doors fill the screen, the shadow-play of flames on them. We HEAR low, murmuring voices - possibly threatening. Suddenly the doors are flung open and there stands MARK, in travel clothes. A half-step behind him, even though his hand grips hers, is MARNIE. Her face betrays nothing.

344 MED. SHOT - FROM THEIR P.O.V.

MR. RUTLAND and LIL turn away from the television set they are watching. LIL leaps up in astonishment; MR. RUTLAND blinks confusedly, his eyes drawn back compulsively to the TV drama...he gestures for a moment's indulgence.

345 CLOSE SHOT - MARK AND MARNIE

They advance into the room and THE CAMERA takes them over.

LIL (o.s.)

Mark!

She runs and flings herself into his arms. THE CAMERA brings them into the room and by this time MR. RUTLAND grudgingly rises, moves toward them, claims a kiss from MARNIE. He pats her cheek approvingly.

MR. RUTLAND

What are you two doing here?  
Didn't you go off someplace?

LIL releases MARK, goes to MARNIE and brushes MARNIE'S cheek with a suggestion of a kiss, then turns to MARK, grabs his hand.

LIL

Oh! ...I'm so glad you're  
back! Was Fiji grisly?

MARK

(a moment's  
hesitation)

We didn't get to Fiji. We  
jumped ship at Honolulu and  
flew back. We had to take a  
cab from New York and we're  
tired and grimy.

CONTINUED

345 CONTINUED

MR. RUTLAND

Remember when you were six?  
You wanted to go to New York!  
I warned you then that travel-  
ing was a nasty business.

LIL

You poor things...you must be  
exhausted.

MARK

I think what we'll do is go  
straight up, have one fast  
drink and pop off to bed.  
The travel lecture will have  
to wait for morning. Okay?

LIL is frankly curious. She glances at the two small suit-  
cases in the hall.

LIL

Where's the rest of your  
luggage?

MARK

At Idlewild.  
(touches his  
father's arm  
fondly)  
Goodnight, Dad. I'll have  
breakfast with you in the  
morning. See you then, Lil.

He turns to lead MARNIE out. She has not spoken throughout  
the entire scene. They move over to the door and exit, leaving  
LIL staring after them. MR. RUTLAND is not sorry to be allowed  
to return to 'Perry Mason'.

346 INT. WYKWYN HALLWAY - NIGHT - CLOSE SHOT

MARK and MARNIE ascending the stairs. His arm firm on MARNIE'S  
elbow as he escorts her up the stairs. He firmly moves her  
into a room, closes door behind them, and we are left looking  
down the stairs into the empty hallway into which LIL emerges.  
She comes to stand and looks speculatively up from the foot of  
the stairs.

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

## 347 INT. MARNIE'S WYKWYN BEDROOM - NIGHT - MED. SHOT

A large pleasant room. It connects with MARK'S room and the door between the two rooms is now open. Their respective baths are on opposite sides. The spread on the bed has not been turned back. MARNIE stands, somewhat awkwardly in the middle of the room. MARK appears in the open doorway from his room and says,

MARK

Look, Marnie. For the present all we've got is...facade, and we've got to live it. Dad has breakfast downstairs at eight-thirty and I always join him. So naturally as you want to be with me as much as possible...

MARNIE stalks over to the door and slams it shut right in his face.

## 348 INT. MARK'S BEDROOM - NIGHT - SEMI CLOSE-UP MARK

The slammed door has missed MARK'S face by a fraction. For a minute he stands face to the door. When his tension subsides, he rolls his forehead against the door as we HEAR the key clicking loudly.

MARK

(quietly)

You don't have to lock the door, Marnie. Believe me.

Then MARK turns and rolls his body around and leans his back against the door. He takes a deep exhausted breath.

## 349 EXT. WYKWYN - NIGHT - MED. SHOT

Outside lighted library window. In the foreground is the shape of a tree. MR. RUTLAND appears, opens window from inside and peers sightlessly out into the darkness.

CONTINUED



PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

349 CONTINUED

MR. RUTLAND

Lil? What are you doing out  
there? Lil?

THE CAMERA PULLS BACK through the branches of the tree down to its trunk, revealing LIL. She is leaning against the tree, silently looking up at MARK'S and MARNIE'S lighted bedroom windows and at the shadows that move so separately behind them.

MR. RUTLAND (cont'd)

Lil? I said what are you doing  
out there, Lil?

LIL

(softly)

There's a crazy moon, Dad. I'm  
watching shadows.

350 FROM LIL'S P.O.V.

The shadows behind the separated windows now turn in unison...  
back to back.

351 CLOSE-UP

LIL'S thoughtful face, upturned.

DISSOLVE:

352 INT. WYKWYN HALLWAY - DAY - LONG SHOT

A HIGH SHOT SHOOTING DOWN. MARNIE and MARK have left the center of the hallway. THE CAMERA LOWERS on them as we hear MARK saying to MARNIE,

MARK

(in a low voice)

This is the drill, dear. Wife  
follows husband to front door,  
gives and/or gets kiss, stands  
pensively as he drives away. A  
wistful little wave is optional.

CONTINUED

352 CONTINUED

He kisses her lightly and moves through the door. THE CAMERA MOVES DOWN CLOSER. MARNIE is left standing for a moment. Then, impulsively, she follows him outside.

353 EXT. DOORWAY - DAY

WE PAN MARNIE out of door over to MARK. By this time the CAMERA is in VERY CLOSE SHOT.

MARNIE

Are you going to the office?

MARK, halted in his stride, turns, eyebrows raised.

MARK

On the first day back from  
our honeymoon? How indelicate!

He teasingly gives her a consolatory pat on the cheek.

MARK (cont'd)

I've got to go down the road  
on a little errand...see you  
later.

He turns again toward car. MARNIE stops him. The CAMERA MOVING CLOSER. They come to a stop together under an over-looking window. We now have a

354 TIGHT TWO SHOT

MARNIE

Mark...

Inquiringly, he turns once more.

MARNIE (cont'd)

Mark, I...

(she blushes with  
embarrassment)

...I don't have any money.

MARK

(instantly contrite)

I'm sorry, Marnie. I'll call  
Bob and have him open an  
account for you. It won't be

CONTINUED

354 CONTINUED

MARK (cont'd)  
much for a while...  
(looks at her,  
smiles wryly)  
You understand I've had a  
number of heavy expenses.  
(cautiously lowers  
his voice)  
And you might as well know...  
I paid off Strutt. Anony-  
mously, of course.

MARNIE  
(like a child)  
But that was all over! That  
was two years ago!

MARK  
So?

MARNIE  
(laughs)  
So? So you've thrown away  
ten thousand dollars! So  
you're a prize fool!

355 MED. SHOT - THE WINDOW ABOVE

The sound of MARNIE'S laugh has brought LIL to a partially  
open window. She looks down.

356 MED. SHOT - FROM LIL'S P.O.V.

We see MARK and MARNIE below as MARK is replying,

MARK  
Possibly. But they don't put  
you in jail for being a fool.  
I am not the one the cops are  
after...not yet. And I don't  
intend to be, not if there's  
anything I can do to prevent  
it. Perhaps you, Madam. But not  
me!

He strides to the car and drives away leaving MARNIE standing.  
She shrugs, turns abruptly and goes into the house.

PROD. #9403 "MARNIE"

SHOOTING SCRIPT  
October 29, 1963

357 CLOSE SHOT - LIL

Her expression changing after what she has heard. She moves away from the window.

358 INT. HALLWAY - DAY - MED. SHOT

MARNIE comes into the hall, closing the door behind her. We see her move down the center of the hall and stand for a moment, undecided. Then she quickly makes her way to the Library, carefully closing the door behind her. THE CAMERA HOLDS for a moment, and then we see LIL descending the stairs in a great hurry, her eyes directed toward the Library door.

359 INT. LIBRARY - CLOSE SHOT - MARNIE

is seated at the desk on which there is a phone. She dials 10 digits, listens for a moment and then, in a very low voice, talks to her mother...

MARNIE

Mama? ...No, no, I'm all right...I'm perfectly all right now. I had a bad case of flu and just didn't feel up to writing.

(pause)

...because I couldn't; I had laryngitis too... Yes, yes, I am still a little hoarse... Listen, Mama. I can't talk long. I just called to tell you I'm all right and I'll send some money this week... No, I can't. I don't know when I'll get to Baltimore, not for a few weeks anyway. I'll talk to you again soon. If you need anything, write to the same Philadelphia P. O. Box.

(quickly)

I've got to go now, Mama... Goodbye...goodbye, Mama.

She finally hangs up.

360\* OMITTED

\*

361 INT. HALLWAY

We see LIL moving away from the Library door and going up the stairs with calculated slowness.

362 EXT. WYKWYN - DUSK - TALL LONG SHOT

MARK'S CAR ENTERS THE PICTURE. He is honking the horn. His car is pulling a horse trailer. The windows of the house are lit in the early dusk so that we see the response to the car's noise. It brings LIL to her window and MARNIE to a lower window. After one glance, they immediately disappear from the windows.

363 CLOSE SHOT - MARK

gets out of his car and begins to open the back door of the horse trailer. As he backs FORIO out,

364 MED. SHOT

The front door opens. MARNIE comes dashing out. She is dressed for dinner in a yellow full-skirted dress (short). LIL comes to door; stands in its frame. MARNIE runs to the animal; the CAMERA MOVES IN SWIFTLY ENOUGH TO CONTAIN ONLY MARNIE and FORIO, their heads together. She puts her arm and head against the power of his neck. Almost trembling, she breathes his name.

MARNIE  
Forio...oh,beauty...

She turns and looks solemnly at MARK for a brief moment, then

365 CLOSE-UP - MARNIE AND FORIO

Slowly, MARNIE'S FACE lights into a luminous smile and it is directed at MARK. MARNIE turns and starts to move behind FORIO'S head.

366 CLOSE SHOT - A SLIGHTLY DIFFERENT ANGLE

In a movement of sheer impulse she kicks off her shoes; she takes a fistful of FORIO'S mane for hoist, and leaps astride him, the CAMERA WHIPPING BACK as she does so. She laughs and begins pridefully to ride him bareback; the CAMERA CONTINUES TO PULL BACK AS she rides across the CAMERA.

367 CLOSE SHOT

MARK watching her as LIL, coming from the porch, joins him. They follow MARNIE'S maneuvers admiringly. After a moment of this, MARNIE laughs and,

368 MED. SHOT

digging in her heels, dashes away. In a flash she and FORIO are off, taking a low border hedge.

369 CLOSE SHOT

MARK and LIL stand and watch the bright slash of color on FORIO'S dark back diminish in the distance.

LIL  
(ruefully)  
Well, she said she could ride  
a little.

LIL turns, looks at MARK, weighs the advisability of confronting him. Decides to plunge.

LIL  
Mark...

MARK  
(absently, as he  
continues to  
watch the distant  
MARNIE)  
Ummm?

LIL  
Listen, Mark. I'm a good  
fighter. If you need me.

MARK now turns to regard her.

LIL (cont'd)  
I mean if you are in some  
kind of trouble...  
(grins)  
...I have absolutely no  
scruples. I'd lie to the  
police or anything.

CONTINUED

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

369 CONTINUED

MARK

What on earth are you talking about?

LIL

I heard you and Marnie this morning. On the porch.

MARK

(coolly)

Heard?

LIL

Okay. I eavesdropped.

MARK

(eyes her  
closely,  
sighs)

We should have made you go to college, or come out, or something. I see that now.

LIL

(seriously)

Don't patronize me, Mark... that Mary-Marnie brown-haired blonde you married so fast and sneaky and tried to hustle off to the South Pacific for Pete's sake! I didn't have to overhear stuff about your not intending to go to jail too, to know you're in some sort of fix! Please, Mark, let me help!

MARK

(smiles)

All right. You can help. You can help by being nice to Marnie. She needs a friend.

LIL

(eyes narrow)

I always thought a girl's best friend was her mother.

MARK obviously does not catch the reference.

CONTINUED

369 CONTINUED

LIL (cont'd)

Poor old Mark! Is she that  
ghastly? I mean when the in-  
laws are so grim you don't  
dare have them to the wedding,  
the usual excuse is...poor health  
and the strain of the trip,  
you know. But to claim they're  
dead! Now, come on!

MARK

(turns, faces  
her down)

All right, Lil. Out with it.  
What are you up to?

LIL

Me? I'm just offering you my  
services. Guerilla fighter,  
perjurer, intelligence agent...

MARK

Intelligence agent.

LIL

Baltimore. There's a mother  
in Baltimore. Marnie made a  
phone call this morning. She  
said she hadn't been able to  
write because she'd had the flu;  
that she didn't know when she'd  
be able to get to Baltimore but  
that she'd send money this week.  
She said to go on writing to her  
at the same Post Office Box.

For a long moment MARK stares at her. Solemnly she returns  
his look.

LIL (cont'd)

I listened through the fireplace.

Finally, MARK begins to smile; ruefully shakes his head.

MARK

She's having you on, Lil. It's  
some sort of gag. You've been  
brattish and she's set out to  
teach you some manners...you're  
being had.

CONTINUED



369 CONTINUED

LIL  
(her eyes dark  
with disbelief)  
You can say that again!

MARK  
(sharply)  
But I don't want to say  
it again. I don't want to  
have to say it again, Lil.

LIL  
(solemnly)  
All right, Mark.

MARK gives her an affectionate hug, as he looks back  
toward MARNIE.

MARK  
You seem to be growing up,  
Lil. I expect what we'd  
better do is find you a young  
man. What's your type?

LIL  
I was waiting for you. I'm  
queer for liars.

MARK  
(smiles)  
Really? What sort of liar  
do you fancy? We could run  
an ad. Would you prefer an  
indoor liar or an outdoor liar?  
'Playboy', or 'Field and Stream'?

He turns once again toward the distant spot of yellow, and  
his face, turned now away from LIL, grows dark, perplexed...  
We

FADE OUT ON MARK'S FACE.

FADE IN:

370 INT. ENTRANCE HALL WYKWYN - LATE AFTERNOON - LONG SHOT

THE CAMERA is at the top of the stairs looking down into the  
empty hallway. We see the front door open and MARK enters,  
wearing a business suit. He looks around the empty hall and  
strides toward the Library, calling out.

CONTINUED

SHOOTING SCRIPT  
October 29, 1963

370 CONTINUED

MARK

Anybody home?

As he moves down the hall, LIL emerges from the Library carrying a newspaper.

MARK (cont'd)

Hi. Where's Marnie?

LIL

She and Dad are still out riding. He's taking her over the hunt country... Big deal. She's going to ride with the hunt and Dad's throwing some kind of bash to introduce her.

MARK

Oh? I'm expecting a long distance call. Has it come in?

LIL

No...not that I know of.

At this moment the PHONE RINGS from inside the Library. LIL, who is nearer to the door, starts for it. MARK intercepts her.

MARK

I'll get it.

He goes into the Library, leaving LIL in the hallway. We HEAR his voice as he answers the phone.

MARK (o.s.)

Hello? ...Yes...hold on, please.  
I want to take it on another phone.

He comes out into the hall again; turns to LIL.

MARK

I'll take this upstairs, Lil.  
Hang up as soon as I've got it.

MARK starts up the stairs and then turns back briefly to level a look on LIL.

CONTINUED

SHOOTING SCRIPT  
October 29, 1963

370 CONTINUED

MARK (cont'd)  
You will hang up, won't you,  
Lil?

LIL pulls a face. MARK continues up the stairs coming nearer and nearer to the CAMERA. We see an expression of conspiratorial anticipation on his face as he comes into BIG HEAD. THE CAMERA SWINGS HIM around to a landing. He moves along it and then straight through the door of his bedroom.

371 INT. MARK'S BEDROOM - MED. SHOT

THE CAMERA PICKS UP MARK in a WAIST SHOT as he comes through the door. It SWINGS HIM OVER to the phone on the desk. He picks it up. THE CAMERA MOVES IN until MARK is in HEAD AND SHOULDERS CLOSE-UP.

MARK  
Okay, Lil...  
(he waits for  
click; then speaks)  
Hello... Yes, I'll talk to  
him now. Hello, Mr. Boyle.  
Have you found anything  
interesting down there? ...  
Hold on. Let me get a pencil...

He picks up pencil from desk, then writes as he listens.

MARK (cont'd)  
I'm ready... 'Bernice Edgar',  
116 Van Buren Street, Baltimore'.  
Yes...I got that. Go on...

He listens for quite some time during which his face becomes more and more concerned...slowly, he puts down pencil, leans back in chair. Then, at some further bit of information, he starts forward.

MARK (cont'd)  
Wait a minute! You say she  
killed him? When was that?  
(quickly calculates time)  
Then the little girl must have  
been about five, is that right?  
...What happened to her? ...No, not  
the woman! The child! I want to  
know what happened to the little  
girl!

CONTINUED

SHOOTING SCRIPT  
October 29, 1963

371 CONTINUED

MARK (cont'd)  
(listens, then sighs  
with frustration)

No, stay on and get me anything  
else you can. And have photo-  
stats made of the court records.  
Send them to me immediately...  
Yes, to my office. Registered.  
Thank you, Mr. Boyle, you're doing  
an excellent job...

During this last part of the phone conversation VOICES are  
heard from the stairway. It is MARNIE returning with old  
MR. RUTLAND. LIL'S VOICE is heard also. For a moment MARK  
holds his conversation to hear this. He returns to his  
conversation with a little more urgency.

MARK (cont'd)  
All right, Mr. Boyle. Get the  
photostats to me, and call the  
minute you've got any further  
information on the child...  
Thank you. I'll expect to hear  
from you. Goodbye.

He listens to the SOUNDS of MARNIE moving about in the room  
next door. His eyes are fixed on the door as he finally hangs  
up the telephone. His body moves down into the chair until  
his neck is almost resting on the back. He stares in furious  
concentration at the door between his and MARNIE'S rooms.

DISSOLVE:

372)  
373)  
374)  
375)  
376)  
377)  
378)  
379)  
380)  
381)  
382)  
383)

OMITTED

384 INT. SLUM LIVING ROOM - NIGHT - CLOSE-UP

THE SCREEN IS FILLED with the sleeping, yet disturbed, MARNIE.  
As her head moves from side to side, we hear MARNIE'S voice.  
THERE ARE RED PULSATIONS OVER THE SCENE.

CONTINUED

384 CONTINUED

MARNIE  
(still asleep)  
Don't cry, Mama! Please  
don't cry! ...

THE CAMERA PULLS BACK to reveal that MARNIE is lying on a rickety old couch with only an old blanket to cover her. Above her head is a window. A MAN'S ARM AND HAND are seen. The hand is tapping the window. The CAMERA CLOSES IN on the hand until the tapping becomes quite strong; the RED PULSATIONS FADE AWAY. The CAMERA now PANS AWAY to a 180° turn from the window, the wall style changing from the grimy, slum wallpaper into the well-appointed wall of MARNIE'S bedroom at WYKWYN. For a moment we see the whole room and the CAMERA SWIFTLY MOVES forward to the door, and now we come upon the tru tapping SOUND. It is MARK outside the door. We hear his voice.

MARK (o.s.)  
Marnie...wake up...Marnie...

We still hear MARNIE'S voice off.

MARNIE (o.s.)  
No...no...

The CAMERA EASES BACK as the door opens and for a moment MARK is silhouetted against the strong light from the hallway. He exhorts MARNIE.

MARK  
Marnie...wake up...

He hesitates to come further into the room.

385 MED. SHOT - FROM MARK'S P.O.V.

We see MARNIE in her bed.

MARNIE  
Mama! Please don't hurt my  
Mama...

386 CLOSE SHOT - MARK

He starts to come toward the bed, the CAMERA MOVING WITH HIM.

MARK  
Marnie...

387 MED. SHOT - MARNIE

THE CAMERA is approaching her. She is between sleep and waking, her eyes now wide open. She cringes back on the bed and cries out.

MARNIE  
No! Don't! Don't!

388 CLOSE SHOT

MARK in the foreground coming toward the bed. In the background we see LIL, just in the act of completing tying up her robe.

LIL  
What's going on?

MARK has come to a halt. He says, half over his shoulder,

MARK  
She's having a nightmare...

LIL comes into the room. She comes down toward the CAMERA and passes MARK, approaching the bed.

389 CLOSE SHOT

LIL comes to the bed and shakes MARNIE.

LIL  
Marnie...come on, wake up.  
It's just a nightmare, wake up.

MARNIE stares at her, shivers.

LIL  
She's all right.

MARNIE  
I'm cold.

LIL smiles, turns away from the bed and comes in the direction of the CAMERA. MARK moves into the foreground. LIL passes him.

LIL  
(to MARK)  
That's supposed to be your department, isn't it, old boy?  
Goodnight all.

390 MED. SHOT

LIL approaches the door to the hallway. She passes through.

391 INT. HALLWAY - SEMI CLOSE-UP

We travel LIL down the hallway and suddenly she comes to a halt. She sees:

392 CLOSE SHOT

Just inside MARK'S doorway is a wall chair. Face down on it, as though hurriedly deposited by MARK, is a book, the title of which is 'SEXUAL ABERRATIONS OF THE CRIMINAL FEMALE'. LIL gives a silent whistle.

393 INT. MARK'S ROOM - CLOSE-UP - LIL

THE CAMERA PANS as she advances in the room. She picks up the book and glances at it. She puts it back on the chair and glances around the room.

394 MED. SHOT - FROM HER P.O.V.

A pile of similar looking books on the bedside table.

395 CLOSE SHOT

LIL travels across, the CAMERA moving with her. She arrives at the bedside table. She gives a quick glance toward the communicating door, moves toward it, slowly, carefully tries door, finds it locked.

396 CLOSE-UP LIL

looks from the door down to the books.

397 CLOSE SHOT

Her hands picking out the books and examining the titles. They are The Psychopathic Delinquent and Criminal, Frigidity in Women, and Principals of Abnormal Psychology.

398 CLOSE SHOT

LIL puts the books down and makes her way out of the room, through the door.

399 INT. MARNIE'S BEDROOM - NIGHT - MED. SHOT

MARK stands near the bed where MARNIE, still shaken, lies hunched up against the headboard, the covers pulled up tight around her shoulders. He looks at her, wanting terribly in some way to comfort her.

MARK

Let me get you some brandy.

MARNIE shakes her head. MARK notices bottle of pills on bedside table.

400

401

OMITTED

402

CLOSE SHOT

MARK

Where did you get these things?

MARNIE coolly looks at pills, then at MARK, but does not answer. He pockets the pill bottle.

MARNIE

(shrugs)

I can get more anytime I want them.

MARK takes the pill bottle out of his pocket; pitches it to her.

MARK

Of course you can. You can also find, at your convenience, heights, ovens, ropes, plastic bags...the world is full of alternatives.

MARNIE

(shrugs)

I'd like to go back to sleep now.

MARK

Why? Your sleep seems to be even less agreeable than your waking hours.

He picks up a small bedroom chair; reverses it and places it casually down near the bedside table. He straddles the chair.

CONTINUED



SHOOTING SCRIPT  
October 29, 1963

402 CONTINUED

MARK (cont'd)

(easily)

That dream...you know, you've  
had it before...Is it about  
something that really happened  
to you?

MARNIE

(dimly)

No. No...I don't know what  
it means...nothing.

MARK

It's about your mother...she  
wants you to get up.

MARNIE

(somnolently, following  
his cue)

Yes. But first there are the  
three taps ...then she says...  
'Get up, Marnie...you have to  
get up now'... but I don't want  
to... If I get up, I'll be cold  
and they'll hurt her...

MARK

Who? Who'll hurt her?

MARNIE

The...the...them...

(shudders)

I don't know...I don't know...  
but I hear the noises...I'm cold  
and I hear the noises...

MARK

What noises? What are they  
like? Who makes them?

MARNIE shakes herself out of the reverie...turns, looks at  
MARK...gives him a brief, ironical smile.

MARNIE

You Freud...me Jane?

MARK

(smiles, but continues  
to press the point)

If you won't see an analyst, why  
don't you try to help yourself?

CONTINUED

SHOOTING SCRIPT  
October 29, 1963

402 CONTINUED

MARNIE

But, that's why I'm in this  
trap...for trying to help myself.  
(wearily)  
Just leave me alone, Mark.  
Please.

MARK

I can't, Marnie. Not until you  
agree to some measure of help.  
If I give you some books, will  
you read them?

MARNIE

Some of your new homework?  
Frigidity in Women? The Psycho-  
pathic Delinquent and Criminal?

MARK

(interested)  
Have you read them?

MARNIE

(turns from him)  
I don't need to read that muck  
to know that women are feeble and  
stupid and men are filthy pigs.  
(smiles sarcastically)  
In case you didn't recognize it...  
that was a rejection!

MARK

(patiently,  
persistently)  
I want you to read them. Start  
on The Undiscovered Self.

MARNIE

(angered and frustrated  
by his persistence)  
Oh, for God's sake leave me  
alone! I'm tired! Why don't  
you leave me alone!

MARK

(softly)  
Because I love you and I'm  
responsible for you. Because  
I think you're sick, old dear.

MARNIE

(sits up;  
glares at him)  
I'm sick!

CONTINUED

402 CONTINUED

MARNIE (cont'd)

(laughs)

Take a look at yourself, 'old dear': ...You're so hot to play Mental Health Week...what about you? Talk about dream worlds! You've got a pathological fix on a woman who is not only an admitted criminal but who screams if you come near her.

(slyly)

So what about your dreams, Daddy, dear?

After a long moment of consideration, MARK grins.

MARK

Well, I never said I was perfect.

(looks at her  
speculatively)

That was quite a speech. It encourages me to think that you have leafed through one or two books... which one did you find the most interesting?

MARNIE

(in a swell of  
malicious humor)

You're really dying to play doctor, aren't you? Okay. I'm a big movie fan...I know the game...come on... let's play...Should I start with dreams? Or shall we free-associate? Ohhh, Doctor! I'll bet you're just dying to free-associate! Now you give me a word and I'll give you an association...you know...needles... pins...when a man marries...trouble begins...? Ready?

MARK looks at her curiously. She frowns...mock-severe.

MARNIE (cont'd)

Come on! ...I thought you wanted to play doctor? So let's play.

MARK

(slowly)

Water.

CONTINUED

402 CONTINUED

MARNIE

Bath. Soap. Cleanse. Pure.  
Made pure for me. And his tears  
shall wash away thy sins and make  
thee over again. Baptists. Mother  
used to take me to church twice  
on Sundays.

(proudly)

There. I'm not holding back at  
all! You're bringing me out  
marvelously, Doctor! You'll have  
me up on my poor paralyzed little  
legs in the very next scene. Go on.

MARK

Air.

MARNIE

Stare...that's what you do...you  
stare and blare and say you care  
but you're unfair...you want a  
pair...

(laughs delightedly)

MARK

Sex.

MARNIE

(grins delightedly)

Masculine, feminine...Adam and  
Eve. Jack and Jill. I'll slap  
your filthy face if you come near  
me again, Jack...

Unwittingly she has slipped into an authentic association...  
her smile fades, and she falters. But before she can recover,  
MARK throws another word at her.

MARK

Death.

MARNIE

(automatically  
responding)

Me.

(catches her breath)

Listen, Mark...

MARK

(quickly...to  
keep it going)

Needles.

CONTINUED

SHOOTING SCRIPT  
October 29, 1963

402 CONTINUED

MARNIE  
(frowning)

Pins.

MARK

Black.

MARNIE

White.

MARK

Red.

MARNIE  
(only a breath  
before she screams)

White! White! White!

Instantly, MARK moves to take her in his arms. Careful to keep the contact without sexual connotation, he rocks and shushes her as he would a child.

MARK

It's all right, ...it's all right, darling. Shhh. You're all right. I won't let anything bad happen to you... you're all right.

MARNIE

(sobbing)

Help me...help me...help me...  
Oh God...somebody help me!

MARK understands that the plea is not addressed to him; he continues to rock and shhh.

QUICK FADE OUT.

QUICK FADE IN:

403 INT. STABLES AT WYKWYN - MED. SHOT AND CLOSE SHOTS

LIL stands at FORIO'S stall. She is feeding him a carrot, petting him, wooing him. MARNIE, dressed for riding, enters.

LIL

Hi! You're up early.

CONTINUED

SHOOTING SCRIPT  
October 29, 1963

403 CONTINUED

MARNIE only smiles, begins the business of saddling up.  
Starts with bridle.

LIL (cont'd)

Let me help...you didn't  
have a very restful night.

MARNIE does not answer this. Together the two girls prepare the horse...brush, bridle, blanket, saddle, with the natural pauses that accompany the tensions of their dialogue, the job should be finished at approximately the same time as the scene.

LIL (cont'd)

You know, Marnie, you're absolutely nothing in the world like Stell...Stell was such an old shoe...a darling old shoe...in five minutes one knew everything about her there was to know.

(her face, if not her words, reflect the enormity of her loss)

Everything except that she was going to die.

MARNIE

(quietly)

\* You must have loved your sister very much. \*

LIL

(fiercely)

Yes I did! And so did Mark.

MARNIE

(mildly)

I'm sure he did.

LIL gives MARNIE a searching look to see if there is any irony in her answer. MARNIE, expressionless, merely continues saddling the horse.

LIL

(sighs, makes herself smile conciliatingly)

What are you going to wear to the party? I haven't a rag!

(chatters on without waiting for an answer)

Are you excited about riding with the hunt?

CONTINUED

SHOOTING SCRIPT  
October 29, 1963

403 CONTINUED

MARNIE

(honestly)

Yes...and frightened too.

LIL

Frightened? What of?

MARNIE

(shrugs)

Oh, I don't know...the fox...  
killing it...

(a faint shudder  
runs through her)

LIL

(as if astonished  
at such a novel  
idea)

Really? Killing is my very  
favorite thing! There's  
absolutely nothing as relaxing  
as a good, hot blood-bath!  
Anyway, we don't kill the fox  
these days.

MARNIE smiles, does not speak.

LIL (cont'd)

(still casual,  
good natured)

Marnie, dear...why don't you go  
away? I mean it would be so  
much less trouble for everyone,  
wouldn't it?

MARNIE

(reasonably)

It depends on who you mean by  
everyone.

LIL

Me, Mark...you. Especially you.  
Because things aren't working  
out for you, are they? Look, I  
have some money...you can have  
it. You don't even have to  
blackmail me. I'll just give  
you what you want.

CONTINUED

SHOOTING SCRIPT  
October 29, 1963

403 CONTINUED

MARNIE

Blackmail?

LIL

I know Mark hasn't done anything really bad. He's probably just trying to protect somebody else...

At this MARNIE laughs outright.

MARNIE

Why Lil! You're a very clever girl!

(smilingly  
regards the girl)

LIL

(pleasantly)

You really should consider the offer. Because I do plan to get rid of you, you know. One way or another.

MARNIE

(wonderingly)

You people are all so sure of yourselves...you think that if you want a thing, that's the way it's got to be! How marvelous to feel like that! So you're going to get rid of me!

(stares at LIL)

Suppose your sister hadn't died. Would you have got rid of her... one way or another?

LIL

That was different. Mark was happy with Stell. They loved one another. You wouldn't understand.

MARNIE

(shortly)

No.

LIL

When Stell was dying she told me to take care of him...she left him to me.

CONTINUED



PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

403 CONTINUED

MARNIE laughs, and her laugh shatters the beginning of the intensity in LIL'S speech. She, too, smiles. Her tone once again becomes humorous, although there is still no question that she means what she is saying.

LIL (cont'd)  
And I mean to have him. This  
business with you, whatever it  
is...this little intermission...  
(shrugs eloquently)  
...when the curtain goes up on  
the last act...the leading lady  
...c'est moi. Dig?

404 MED. SHOT

MARNIE swings herself up onto FORIO'S back and walks him from the stable to the outside, the CAMERA PANNING. At the entrance, she turns in the saddle and smiles at LIL, salutes her.

MARNIE  
Mazzletof, dear.

She canters off.

405 CLOSE-UP LIL

Thoughtfully, she watches after the departed MARNIE. At last she draws a deep breath. We should be aware that she has finally arrived at a decision. Once made, she wastes no time. She slams the stall door shut and strides with determination out of the stable, the CAMERA PANNING HER.

406 INT. HALLWAY - WYKWYN - DAY - MED. SHOT

SHOOTING UP THE STAIRS, we see LIL hurrying down at a pace that indicates she has some very definite purpose in mind. She comes down toward the Library door so close to the CAMERA that the SCREEN ONLY HOLDS what she has in her hand...a piece of blue folded paper and a white square. The CAMERA follows her hand into the Library and over to the desk. We gather she is seating herself although we do not see this because we are concentrated upon the hand holding the piece of paper. The hand moves up to the desk. We are close enough now to see the piece of paper being unfolded. It is the same piece of blue paper, with its heading, that we saw earlier on. Upon it is written just the one word, 'STRUTT'.

CONTINUED

406 CONTINUED

Her hands now pull forward the private telephone directory. She runs her finger down to 'S' and opens it. She goes through various names until she comes to 'STRUTT'S name and address'. Actually it is STRUTT'S company. Her hand takes up a pencil and adds STRUTT'S address to his name on the blue sheet of paper.

407 CLOSE-UP LIL

Her grim determined face, a little frightened.

FADE OUT.

FADE IN:

408 INT. MAIN DOORWAY ENTRANCE HALL WYKWYN - EVENING - LONG SHOT

A HIGH CAMERA shows us the front door opening and people arriving for a party...a murmur of voices and laughter coming from the drawing room. At the door is a man-servant and two maids who are taking the outer garments from the new arrivals and moving off with them down to a room beyond the stairs. We see the back of LIL who is standing some distance from the front door and greeting some of the arrivals. She is indicating the drawing room and directs them to cross into it. After we have established this activity, the CAMERA MOVES down to get a nearer view of all this. The CAMERA continues on, past LIL, until it reaches the front door just in time to see it being opened to admit a man and a woman. The woman is preceding the man. The CAMERA continues down until it holds the MAN ALONE in head and shoulders as he comes through the door. It is MR. STRUTT, victim of the robbery we saw at the opening of the picture. The door closes behind him as he looks about.

409 CLOSE SHOT - LIL

sees him. She hurries across, the CAMERA PANNING HER. STRUTT has obviously given his name to the man-servant who turns to LIL.

MANSERVANT

Mr. and Mrs. Strutt.

LIL greets them.

CONTINUED

SHOOTING SCRIPT  
November 21, 1963\*REVISED PAGE -

409 CONTINUED

LIL  
Mrs. Strutt?  
(smiles brightly  
at MRS. STRUTT,  
radiantly at him)  
I'm Lil Mainwaring, Mark's  
sister-in-law. So good of  
you to come all this distance...

CUT TO:

410 INT. DRAWING ROOM - EVENING - LONG SHOT

The room is full of people in evening dress scattered around in groups. The CAMERA threads its way among them. The RUTLANDS circulate among the guests. MARK sticks close to MARNIE, guiding her, giving her cues. She is quite beautifully dressed. (She has had ample opportunity before this to look pretty. At this point, she must be beautiful, simply, austere beautiful.) The gown she is wearing tonight, (white or black), though eloquently simple, in no way resembles camouflage. It covers her shoulders and arms; even the neck of the dress is high, and she wears no jewelry except earrings. The dress should make two comments...one, on MARNIE'S instinctive flair for drama (when she can afford it), and two, her courage. Unintended by MARNIE, the gown bespeaks another element implicit in the evening...her very imminent date with the firing squad. MARNIE and MARK pass MR. RUTLAND who is standing with another elderly gentleman. MARK touches his father's arm in passing, smiles, guides MARNIE on toward fireplace.

MR. RUTLAND  
(to his friend)  
Wait til tomorrow when you  
see that wife of Mark's on  
a horse!

MARNIE hears this praise, as it has been intended that she should, and catches the approving appraisal of MR. RUTLAND'S rather formidable looking old friend. She flushes with pleasure, smiles, and when she and MARK reach the fireplace and are out of earshot, she quite spontaneously puts her hand on MARK'S arm. THE CAMERA CONTAINS JUST THE TWO by now.

MARNIE  
Mark...I'm not even nervous!

CONTINUED

410 CONTINUED

MARK

There's no reason to be.  
You're unquestionably the  
best looking woman here, the  
best dressed, the most  
intelligent...

(he grins)

...and you're with me.

(looks around)

I think everyone's here.

MARNIE

Lil's scorekeeper. She has  
the list and arranged the  
tables and everything...I'm  
afraid I wasn't much help...

(smiles)

I'll do better next time.

MARK

(proudly)

You're doing well enough,  
old girl...

(sighs)

...I suppose we should keep  
circulating.

MARNIE does not hear this last because the CAMERA MOVES into  
her FACE ALONE. She is frozen.

411 FROM HER P.O.V.

Through the various guests, we see that LIL has entered the  
drawing room, escorting MR. AND MRS. STRUTT. MRS. STRUTT is  
a plain woman in her fifties. LIL has stopped them at  
MR. RUTLAND. There is an exchange of greetings.

412 CLOSE-UP

MARK looks at MARNIE and follows her gaze. The CAMERA PULLS  
OUT as he grips MARNIE'S arm. Instinctively hostile, she  
wrests it from him, and turns to face the fire, presenting  
her back to the room, shielding her face.

CONTINUED

PROD. #9403 "MARNIE"\*REVISED PAGE -Nov.12,1963SHOOTING SCRIPT  
October 29, 1963

412 CONTINUED

MARNIE

Why? Why!

MARK

I don't know! I swear!  
I don't know! ...He wasn't  
invited here! He's never  
been invited here.

MARNIE

(with deadly  
conviction)

Lil.

MARK

Lil? She doesn't even  
know Strutt!

MARNIE

Lil.

(her hand moves  
backward to him)

...get me out of here!  
Please!

MARK

It's too late...  
Here they come, Marnie.  
Call his bluff. I'll back  
you up.

THE CAMERA pulls out a little further as MARNIE'S back  
straightens, stiffens, and slowly she turns to face LIL  
and the STRUTTS.

MARK (cont'd)

(holds out his hand)

Hello, Strutt. It's good to  
see you. I don't believe we've  
met, Mrs. Strutt. I'm Mark  
Rutland, and this is my wife.

STRUTT

(not yet recognizing  
MARNIE)

Well, this is a surprise!  
I hadn't heard about your  
marriage! Well! Mrs. Rutland,  
you know we all think a great  
deal of your husband...we've ...  
been doing ...business...with  
the Rutlands...for a long time...

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

413 CLOSE-UP STRUTT

as his speech falters, his eyes narrow and peer harder and harder at the unflinching MARNIE.

414 CLOSE-UP MARNIE

facing him.

415 CLOSE-UP LIL

missing none of this nor the new note of aggression that creeps into STRUTT'S voice. THE CAMERA starts to PULL BACK from LIL until STRUTT and MARNIE come into the picture again.

STRUTT (cont'd)

I believe we've met before...

MARNIE

I don't think so.

STRUTT

Think again, Mrs. Rutland.

416 ANOTHER ANGLE

at the group as MRS. STRUTT looks bewildered at her husband's tone.

MRS. STRUTT

Are you just recently married?

MARK

(firmly,  
to STRUTT)

Marnie and I have only been married two months...

(smiles at

MARNIE)

...but we've known each other...quite well...for four years.

LIL

(dumbfounded)

Four years? Before Stell died?

CONTINUED

SHOOTING SCRIPT  
October 29, 1963

416 CONTINUED

MARK

Yes.

(narrow-eyed  
at LIL)

Didn't you know?

417 CLOSE-UP LIL

This lie...or possibility? ...comes as a considerable shock  
to LIL.

418 CLOSE-UP MARK AND MARNIE

MARK (cont'd)  
(eyes off)

Uh-oh...

(to MARNIE)

Darling, isn't Betty rather  
stranded over there? I  
think we'll have to excuse  
ourselves a moment, Mrs. Strutt...

He smiles at the easily charmed woman, takes MARNIE'S arm and  
firmly guides her away from the STRUTTS.

MARK (cont'd)  
Lil...see that Mr. and Mrs.  
Strutt's glasses are kept  
brimming, won't you, dear  
girl?

MARK guides the trembling MARNIE through the company. The  
CAMERA DOLLIES them through the groups of people. As they  
move, MARNIE says,

MARNIE  
(sotto voce)  
I'm going to be sick.

MARK  
(an unchallengable  
instruction)  
No, you are not going to be  
sick.

CONTINUED

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

418 CONTINUED

MARNIE

You said we'd known each other  
for four years...Lil thought...

MARK

I don't give one infinitesimal  
damn what Lil thought ...or  
thinks...

At this moment the SHOT WIDENS a little to include a BUTLER who comes to MARNIE and announces dinner. With the single-mindedness of a sheep dog after a sprawling bunch of bleating sheep, MARK begins herding the guests into the dining room. With a firm grip on the glassy-eyed MARNIE, MARK moves back to make connection with STRUTT.

MARK

Mr. Strutt, my wife's taken a  
fancy to you. Will you take  
her into dinner?

A somewhat off-balance STRUTT is forced to make the necessary social adjustment to carry out this move with grace. But as he obligingly leads the frozen MARNIE toward the dining room, the CAMERA CLOSES IN on his face, from which he is not quite able to erase a sinister little smile.

CUT TO:

419 INT. MARNIE'S BEDROOM - NIGHT - MED. SHOT AND CLOSE-UPS

MARNIE, her hair pulled back, dressed in gray slacks, black sweater and sneakers, sits shivering in a chair. MARK, still in his dinner clothes, stands over the bed; ruthlessly, angrily throwing feminine clothes out of a suitcase. During the whole of this scene, MARNIE is seated in one position while MARK moves around the room.

MARK

Five minutes! I am five  
minutes behind you! And in  
those five minutes you've  
got yourself up like a cat  
burglar and packed for a world  
cruise!

CONTINUED



419 CONTINUED

MARNIE

I've got to get out of here!  
You've got to let me go! That  
man is going to send me to  
jail...you know he is!

MARK

What are you using for guts this  
season, Marnie?

MARNIE

(frantically)

Can't you understand that he's  
coming back here tomorrow and  
he's coming for my head?

MARK moves away and seats himself in a chair.

MARK

(calmly, reasonably)

Well, darling, we just won't  
give it to him. Strutt may  
be throbbing away out there  
in the night with vengeful  
fantasies; but the fact is,  
he's a business man. That  
means he's in the business of  
doing business.

MARNIE

So?

MARK

So we try to do business. The  
Rutland account is one of the  
biggest he's got. And if he  
insists on acting like the little  
swine he is...he'll lose others...  
I'll see to it... But first, I'll  
see to it that he understands I'll  
see to it.

MARNIE

Suppose you can keep him from  
prosecuting. You can't keep him  
from talking!

CONTINUED

SHOOTING SCRIPT  
October 29, 1963

419 CONTINUED

MARK

I don't care if he out-talks  
every Southern Senator on  
Capitol Hill!

MARNIE

Well I do! I care!

MARK

(looks at her  
in wonder)

Darling, didn't your mother  
ever tell you about sticks  
and stones?

MARNIE

(her frenzy  
rising)

Can't you understand that there  
might be...other things involved?  
Things...people I don't want to  
hear about me!

MARK maddens MARNIE by taking time to light a cigarette...  
He is too casual.

MARK

Yes. I can understand that.  
But since you're the well-known  
friendless orphan-child, who's  
to care?

MARNIE

(blurts)

The police, damn you!

MARK

What can the police do if we can  
keep Strutt from prosecuting?

MARNIE

(in fury and  
desperation)

They can start investigating  
other jobs, you fool! Other  
similar jobs!

There is a moment of absolute silence between them. Then  
MARK gets up from his chair and comes over toward her.

CONTINUED

419 CONTINUED

MARK  
(quietly)  
Well. That's something else  
again...

MARNIE  
Yes, it is!

MARK  
(finally)  
All right, how many? How many  
other jobs, Marnie?

Suddenly, he grabs her shoulders, shakes her.

MARK (cont'd)  
Tell me the truth, dammit!  
You've got nothing to gain by  
lying to me now, Marnie. Nothing.  
And I can't help you if you don't  
tell me the whole truth. How many  
jobs have you pulled?

MARNIE  
(her voice muffled)  
Three.

MARK  
(patiently)  
Try again.

MARNIE  
Four.  
(a beat of silence)  
Five counting Strutt.

MARK  
Over how long a period?

MARNIE  
Five years. That's all. I  
swear.

MARK  
(sighs)  
Such moderation is indeed com-  
mendable. All right. How much?  
How much altogether?

MARNIE  
Under fifty thousand.

MARK  
Where? What towns?

CONTINUED

419 CONTINUED

MARNIE  
Buffalo, Elizabeth, New  
Jersey, Detroit, and New York.

MARK turns away from her and starts to move around the room.

MARK  
(groans with  
fatigue)  
In New York and Philadelphia  
I'll be poor old Mark Rutland  
who lost his head over a  
pretty girl. In Buffalo and  
Elizabeth and Detroit I'm just  
an accessory after the fact  
and equally liable under the  
law.

MARNIE  
(quickly seizing  
this argument)  
Then let me go! Nobody can  
blame you because you didn't  
know, and when you found out  
I ran away! It's the only  
thing to do...Let me go!

MARK  
If I let you run out now,  
Marnie, nothing could keep the  
lid on it. They know your real  
name...  
(watches her  
flinch at this)  
...they'll work up a complete  
dossier on you. When they  
finally catch you...and Marnie,  
they will catch you...they'll  
throw the New York City library  
at you! But suppose we don't  
lose our heads. What we've got  
to fight is Strutt's big mouth...  
at least that gives us time.  
(takes a deep breath  
and settles in)  
Sit down, Marnie, and listen...

She sits in a nearby chair along the wall.

CONTINUED

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

419 CONTINUED

MARK (cont'd)

Now. We can do one of two things. We can start you in instantly with a psychiatrist, establish your instability. Then we hire a good lawyer and make a voluntary confession to a sympathetic court. We offer to make restitution. This would not involve a court trial. You would be heard in chambers and with the support of psychiatric opinion, the chances are very good that you would get no more than two or three years...and very pos-  
sibly a suspended sentence. But there's an alternative. We can go together and make private calls on all of the places you robbed. You express deep sorrow and repentance... sincere and vocal contrition. And while you sob, I show my cheque for the amount stolen, press it into hot little hands and ask as a special favor to a distraught husband to withdraw the charge. If we go before a judge, you will be subject to the decision and mercy of one man. The other way, we've got to go up against four men...and if one - just one - says, 'Thanks. I'll take the money back, but I won't drop the charge', then we've had it...after that, it's a court case and in all likelihood a heavier sentence. On the other hand, with luck, we might pull it off.

He stops, lights another cigarette, looks at her. She is huddled miserably in the chair. He picks up a gown from among the scattered wreckage of her attempted flight.

MARK (cont'd)

Think it over. Here.

(throws gown)

Go to bed now. Take a couple of those pills if you need to. It's late and you have to be up early for the hunt.

CONTINUED

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

419 CONTINUED

MARNIE

(dumbfounded)

You don't expect me to ride  
with the hunt!

MARK

Certainly you'll ride. For one  
thing, I want you out of the  
house when Strutt comes; for  
another, I won't have you giving  
Lil the satisfaction of seeing  
you chicken. And Marnie...tonight  
the door stays open.

He is at the connecting door. He opens it, takes out the  
key, pockets it. She turns, moves furiously into the  
bathroom, locking that door, at least, against him.

DISSOLVE:

420 EXT. WYKWYN - DAY - MED. SHOT

MARK is standing in the doorway watching the departing hunt.  
His eyes worriedly following the figure of MARNIE on FORIO.

421 LONG SHOT - FROM MARK'S P.O.V.

The riders are now going through the gate and on their way  
towards open fields. MARNIE in the rear - she turns and  
looks back at MARK expressionlessly.

422 MED. SHOT

MARK turns and makes his way back to the house.

423 EXT. PENNSYLVANIA COUNTRYSIDE - DAY - LONG SHOT

An extremely LONG SHOT shows the hunt moving slowly into  
position. The sky is spectacular with very heavy overcast  
clouds. Suddenly in the distance there is the SOUND of a  
horn and immediately the horses begin to move more quickly  
and into speed.

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

424 SEMI LONG SHOT

THE SCREEN is filled with the riders galloping in profile.  
THE CAMERA FOLLOWS THEM.

425 CLOSE SHOT - MARNIE

She seems relieved of tension. The wind is blowing her hair under her hat and the exhilaration of the ride occupies all her thoughts of the moment.

426 CLOSE SHOT - LIL

Also in a gallop. She looks across and ahead toward MARNIE.

427 CLOSE SHOT - MARNIE

She is looking ahead of her.

428 LONG SHOT - FROM HER P.O.V.

We see that the hounds have come to a stop. The fox has gone down a hole. The rest of the riders pull up.

429 CLOSE SHOT

MARNIE pulls up as well.

430 BIG CLOSE-UP

MARNIE'S FACE as she watches the hounds digging at the hole. She looks about her.

431 FROM HER P.O.V.

Immediately on one side of her are a staggered row of faces of the riders. Their expressions show their utter satisfaction at what they see. Some are laughing...others waiting...

432 CLOSE-UP MARNIE

She looks across in another direction.

433 MED. SHOT - FROM HER P.O.V.

She sees the same.

434 CLOSE SHOT

MARNIE, in a rising panic identifies wholly with the fox. She feels herself surrounded by a mob of cheerful riders. She begins to turn her horse away and edges out on the edge of the crowd. The CAMERA MOVES AWAY with her.

435 CLOSE SHOT

LIL, in the crowd, turns, sees:

436 FROM LIL'S P.O.V.

the departing MARNIE.

437 CLOSE SHOT

MARNIE starts to move her horse into a canter.

438 CLOSE SHOT

LIL turns her horse and starts to follow MARNIE.

439 CLOSE SHOT

MARNIE'S canter becomes a gallop.

440 CLOSE SHOT

LIL starting to increase her speed after MARNIE.

441 MED. SHOT

MARNIE AND HER HORSE. The CAMERA is now travelling with her as she gallops. It PULLS AWAY until it reaches a VERY HIGH SHOT showing MARNIE, a tiny figure on the horse, galloping over the terrain. Some distance back we see LIL after her.



442 CLOSE-UP

MARNIE - now head bent, her expression beginning to become a little wild. She loses her hat. Her hair blows in the wind.

443 CLOSE-UP

THE FEET OF FORIO galloping over the ground.

444 CLOSE-UP

FORIO'S HEAD stretched forward, mane streaming back.

445 CLOSE SHOT

MARNIE stretched forward toward FORIO'S neck. In the distance a long way behind, we see LIL coming after her.

446 CLOSE-UP MARNIE - SIDE VIEW

The THUD of FORIO'S hooves beat with tremendous speed.

447 LONG SHOT

A FORWARD VIEW shows the HEAD OF FORIO in the foreground and beyond us the countryside. We are approaching a low mound and a brook. THE CAMERA leaps over it.

448 CLOSE-UP

SHOOTING ONTO MARNIE as FORIO makes the leap.

449 FORWARD SHOT

WITH FORIO'S HEAD in the foreground. A short stretch of open meadow and another leap. In the distance we see a farmhouse and barns.

450 CLOSE-UP MARNIE

She makes a second leap.

451 CLOSE-UP - FORIO'S FEET.

452 CLOSE-UP - FORIO'S HEAD

453 CLOSE-UP MARNIE

Another leap. She sees the wall of the farmhouse looming toward her. She starts to veer away.

454 CLOSE SHOT - FORIO'S HEAD

455 CLOSE SHOT - FORIO'S FEET

456 FORWARD LONG SHOT

There is an attempt to veer away from the wall. It looms nearer and nearer. MARNIE, tugging at the reins, has no more control over FORIO.

457 CLOSE SHOT

The wall looms nearer. A series of quick flashes shows FORIO'S failure to surmount the wall. The horse goes partially over, is turned over on his back and lands on the other side of the wall, flinging MARNIE clear. FORIO has landed on his back. MARNIE is flung into a patch of bushes. There are SCREAMS OF AGONY coming from FORIO.

458 CLOSE SHOT

MARNIE in a dazed state comes out of the bush and, turning toward the frightening SOUND, sees the wreckage of FORIO.

459 CLOSE-UP

For some seconds, MARNIE stares at the screaming horse. She screams at what she sees. She looks wildly about her. She turns and starts to run around the farmhouse to the barn, the CAMERA FOLLOWING HER. This is one CONTINUOUS CLOSE-UP RUNNING until she gets to a side door of the farmhouse. She bangs on the door and a woman opens it almost immediately.

MARNIE

(gasping)

A gun. Give me a gun. My horse is...screaming! Get me a gun!

CONTINUED

\*\*REVISED PAGE -

459 CONTINUED

WOMAN  
(stupidly)  
You want to shoot your  
horse?

MARNIE starts through the door of the house.

WOMAN (cont'd)  
Hey! Wait a minute...I can't  
give you a gun! My mister's  
not home...I don't know what  
he'd ....

460 MED. SHOT - MARNIE AND THE WOMAN

MARNIE starts to push the WOMAN aside.

WOMAN (cont'd)  
You must be crazy!

461 CLOSE SHOT

LIL getting off her horse. We PAN HER OVER to the TWO WOMEN.

LIL  
Mrs. Turpin!

The WOMAN turns, recognizes LIL.

WOMAN  
\*\* Miss Mainwaring! This woman  
comes tearing in here demand-  
ing I give her a gun... \*\*

MARNIE  
Tell this fool to give me a  
gun! Forio's hurt.

LIL  
Oh, Marnie! Wait! I'll call  
a vet!

MARNIE  
(turns on her,  
a fury)  
There's nothing a vet can do!

CONTINUED

\*REVISED PAGE -

461 CONTINUED

WOMAN

\* We don't have a phone anyhow,  
Miss Mainwaring. \*  
(doubtfully)  
If the horse is hurt bad...  
could give her Jack's pistol...  
the shotgun'd knock her to  
Christmas come.

MARNIE

Please hurry. He's suffering  
horribly!

LIL

(reluctantly)  
Get the gun.

THE WOMAN goes into the house.

LIL (cont'd)

(to MARNIE)  
I'll do it, Marnie. You  
stay here.

MARNIE

(viciously)  
Are you still in the mood for  
killing?

LIL

Please, Marnie...

MARNIE

Stay out of my way!

THE WOMAN comes back out of the house carrying an automatic.  
She hands it to MARNIE.

MARNIE (cont'd)

Thank you.

462 CLOSE-UP

MARNIE turns and goes back across the farmhouse toward the  
injured horse.

463 CLOSE-UP

THE GUN traveling with her.

464 CLOSE-UP

LIL following her, on horse.

CONTINUED

464 CONTINUED

LIL  
Please, Marnie...if you don't  
want me to do it, then let  
me go back for one of the men...

465 CLOSE-UP

MARNIE continues running.

466 CLOSE-UP

LIL pacing along behind her.

467 CLOSE-UP

MARNIE approaching FORIO whom we do not see. We only HEAR the  
screaming SOUNDS. MARNIE comes to a stop and looks down. A  
LONG BEAT....

468 CLOSE-UP

THE GUN rises. There is an explosion. The screaming stops.

469 CLOSE-UP

Slowly MARNIE'S FACE smooths out into a gentle satisfied smile.

MARNIE  
(dreamily)  
There! There now.

THE CAMERA EASES BACK as LIL comes in.

LIL  
Marnie...

MARNIE turns in response to LIL'S voice. The TWO GIRLS' EYES  
lock for a long moment before LIL speaks.

\* LIL  
You've got to get home, Marnie... \*

MARNIE  
(as if LIL had made the  
most delightful suggestion)  
Yes! I believe I will...go home.

She starts to move away. LIL follows her. THE CAMERA DOLLIES  
with them.

MARNIE (cont'd)  
(pleasantly)  
Let me have your horse, Lil.

CONTINUED

469 CONTINUED

LIL  
Climb up with me...we have to  
take the gun back to Mrs. Turpin...

MARNIE  
(sweetly, reasonably)  
I don't want to climb up with you.

LIL  
(uncertain...puzzled by  
MARNIE'S peculiar behavior  
but anxious to help her,  
LIL climbs down)  
You must be ready to faint...

MARNIE  
Why? I feel fine.

MARNIE nimbly mounts LIL'S horse and starts to ride away, in  
the opposite direction of the TURPIN house.

LIL  
Where are you going?

MARNIE  
I'm going home.

LIL  
What about me? What about the  
gun?

MARNIE  
(reasonably,  
pleasantly)  
Oh, you walk Lil. I'm going  
to keep the gun. I like it.

THE CAMERA HAS PULLED BACK as MARNIE puts the horse into a  
trot and starts to move away. LIL stands glued to the ground  
in stunned surprise.

470 INT. WYKWYN LIBRARY - DAY - MED. SHOT

MARK and STRUTT are seated. MARK seemingly at ease. STRUTT  
hard put not to squirm.

MARK  
(pleasantly as he  
sips a cup of coffee)  
So you can see, Mr. Strutt, how  
very disadvantageous any action  
on your part would be...for  
everyone. For me, certainly,  
for a sick girl, and for you.

CONTINUED

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

470 CONTINUED

STRUTT

(stubbornly)

Yes, I'm sure that's the fashion-  
able attitude, Mr. Rutland, but  
just wait until you've been victimized!

471 INT. WYKWN HALLWAY - DAY - LONG SHOT

MARNIE comes through the front door, closing it quietly. The CAMERA SWINGS her around and following her, watches her stop by the Library door for a moment. Then we see her hurry up the stairs stealthily; she turns at the top and disappears from sight.

472 MED. SHOT

We see MARNIE hurry along the landing and open the door to MARK'S room.

473 INT. MARK'S BEDROOM

MARNIE enters and crosses over to MARK'S desk. We see her opening the drawer. We are not close enough to see what she is looking for. Eventually she finds what she wants; pockets it and leaves the room.

474 INT. UPPER FLOOR HALLWAY - DAY - MED. SHOT

MARNIE emerges, a cunning expression on her face. She looks down the stairway.

475 MED. SHOT

THE CAMERA PANS HER down around the top of the stairs and all the way down to the hall below. We see her cross the hall and go out through the back of the house.

476 INT. LIBRARY - DAY - MED. SHOT

MARK is still with STRUTT. The PHONE RINGS. MARK rises to answer it.

MARK

Sorry...

(into telephone)

Hello? Yes, Lil, what is it?

(listens intently,

with rising concern)

Yes. Yes, I understand. I'm  
hanging up now.

He does so. Speaks to STRUTT as he heads for door.

CONTINUED

476 CONTINUED

MARK (cont'd)

You'll have to forgive me, Mr. Strutt. They've had a little trouble at the hunt...I'll talk to you again...possibly tomorrow... I'm really sorry to have to run out like this...

QUICK DISSOLVE TO:

477 INT. WARD'S OFFICE - DAY - CLOSE-UP

MARNIE standing at the corner of Ward's desk. She lays the gun on top of it, then moving over to the safe, she starts to work the combination. THE CAMERA CLOSES IN VERY TIGHT on her. As she turns the combination, she holds her breath, then sighs a deep sigh of satisfaction as she hears the lock click. She turns the handle and steps back as the door swings open. She stares into the interior at the cash box resting in its usual place. She reaches out for it; but before her hand can penetrate the opening, a shudder runs through her whole body and her hand stays...suspended before her. She takes a step back, wipes her suddenly damp face, tears at the stock around her neck. She has begun to breathe shallowly, seemingly unable to get enough air. She turns, gasping for breath and leans for a moment on Ward's desk...shakes her head as if to clear it; then turns resolutely back toward the safe. This time she literally thrusts her hand in the direction of the cash box, but it is as if a sheet of invisible glass were between her hand and what it seeks. As she tries to force her way past the border of the safe's opening, her hand begins to tremble; she stares at it in bewilderment; a sound of fright and pain is wrenched from her and she crumbles against the safe's edge, protectively holding the trembling hand against her body; her wet forehead presses against the cool metal of the safe. Her breath is coming out in gasps.

MARK (o.s.)

I'll take you home, Marnie.

She whirls and faces:

478 MED. SHOT - FROM HER P.O.V.

MARK who is standing a few steps inside the office.

MARK (cont'd)

It's all right, darling...

MARK begins to move towards her. THE CAMERA CLOSES IN on him.

479 MED. SHOT - MARNIE FROM HIS P.O.V.

THE CAMERA PANS OVER and down toward the gun which is now filling the screen.



PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

480 BIG HEAD - MARK

As he moves forward.

481 CLOSE SHOT

MARNIE standing frozen, watching his advance. THE CAMERA getting nearer to her.

482 CLOSE SHOT

MARK still moving forward.

MARK (cont'd)

You're just exhausted...don't  
panic now, Marnie...I've talked  
to Strutt...

483 CLOSE SHOT

MARK'S HAND starting to go out as the CAMERA DOLLIES with  
it. THE GUN comes into the picture.

484 CLOSE SHOT

MARNIE watching him as if paralyzed.

MARK (cont'd)

I think I'll be able to work  
him around...

485 CLOSE SHOT

MARK'S HAND within reach of the GUN. His hand casually  
goes out to pick it up.

486 CLOSE SHOT - MARK'S EYES ON MARNIE

487 CLOSE-UP

MARNIE stares down at the gun and throws herself forward,  
the CAMERA WHIPPING WITH HER.

488 CLOSE-UP

THE GUN is whipped back out of her reach.

489 CLOSE TWO SHOT

MARK

I'll just put this away...

He slips the gun into his jacket pocket. Her breath is coming hard; she watches the gun's disappearance, then as if neither it nor MARK were of any further interest to her, she turns away and once again faces the safe, THE CAMERA PANNING WITH HER. As if the safe and its penetration were the sole consideration of her life, she stands regarding it, bracing herself. Once more she wipes her sweating face with her arm, then takes a deep breath, puts out her hand toward the opening. The hand freezes...literally. It will not advance and she will not allow it to withdraw. And so she stands, like a child playing 'Statue'.

490 CLOSE SHOT - MARK WATCHING THIS PANTOMIME.

THE CAMERA PANS HIM OVER and after a moment he takes the hand in his own and forces it forward.

MARK (cont'd)

Go on. You want the money...  
you wanted the money or you  
wouldn't have taken my keys,  
would you? You took the  
keys..now take the money.  
Take it.

491 CLOSE-UP

MARK'S HAND pressing her hand forward. THE CAMERA PULLS BACK to include the TWO. She begins to struggle silently, but with manic strength. He cannot control her fierce movements with just his hands...he is obliged to encircle her thrashing body with a vice-like arm, but still maintaining his hold on her right hand and wrist which he continues to try to force into the safe's interior. He speaks softly, almost in a whisper. His voice is the only sound to emerge from the deadly struggle.

CONTINUED

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

491 CONTINUED

MARK (cont'd)

What's mine belongs to you...  
it's yours. You're not steal-  
ing...if you want the money,  
take it. I said take it!

Her fingers, strained and white, desperately grip at the edge of the safe's opening, straining with a terrible will of their own not to be forced into the dark of the interior. As MARK'S superior strength breaks their grip, her hand closes and becomes a fist...a fist too tight to hold anything but its own sweat...she cries out. MARK releases her and she falls, gasping from the struggle, against the wall. THE CAMERA PANS with her. Her eyes sick, bewildered. MARK looks at her with pity.

492 CLOSE SHOT - MARK

He speaks to her, a firm, authoritative voice.

MARK

Marnie...I think it's time  
we went to Baltimore, don't  
you?

The words act like a shock of cold water; her eyes come into quick focus as she searches his face. THE CAMERA PULLS BACK to include the TWO.

MARK (cont'd)

I want to meet your mother.  
But first I want you to tell  
me what you remember.

Nothing from MARNIE but a blank look of shock.

MARK (cont'd)

Do you remember how your  
mother injured her leg?

MARNIE

My mother's ...my mother's  
dead...

CONTINUED

492 CONTINUED

MARK

Your mother is very much alive  
at 116 Van Buren, Baltimore,  
Maryland. I asked you a question.  
Do you know how your mother's  
leg was injured?

MARNIE

She...she was hit by a car.

MARK

No, Marnie, not that fairy  
story. I mean what really  
happened.

MARNIE

(obviously sincere)  
That is what really happened!  
She was hit by a car.

MARK

Do you remember the accident?  
Did you see it?

MARNIE

No! ...I was little...how could  
I remember?  
(rising hysteria)  
She was hit by a car! I don't  
know what you're talking about!

MARK

(he understands that  
she truly believes  
this and he sighs,  
relieved somehow at  
her ignorance - her  
innocence)  
I thought not.  
(he makes his decision)  
We're going to Baltimore to  
see your mother, Marnie.

MARNIE

No!

MARK

Yes.

The CAMERA PANS MARK over toward the safe as he then takes the  
gun from his pocket, puts it into the safe, then slams  
shut the safe door, twirls lock. He takes MARNIE'S arm and  
moves her out of the office; his grip is so firm, his

CONTINUED

SHOOTING SCRIPT  
October 29, 1963

492     CONTINUED

decision so unalterable that she has neither the strength  
nor will to oppose him.

MARK (cont'd)  
We're going now.

493     INT. MARK'S CAR - LOOSE TWO SHOT

They are now on the open highway. MARK turns on the windshield wipers as a light rain begins to fall. MARNIE is huddled, dumbly, in the far corner of the seat. She does not look at MARK, or at the road, or at anything. Her vision...if it is functioning at all...is turned inward...on the mysteries within herself.

MARK  
We'll be in Baltimore in  
another half hour. Is Van  
Buren on the north side of  
town?

She does not answer.

MARK (cont'd)  
I said is Van Buren on the  
north side of town?

MARNIE  
(expressionless)  
South.  
(after a moment,  
with the same  
lack of expression)  
If you tell my mother about  
me, I'll kill you.

MARK  
If you mean about the  
robberies...I've no inten-  
tion of telling her any-  
thing.  
(grimly)  
It's your mother who's go-  
ing to do the talking.

CONTINUED

PROD. #9403 "MARNIE"SHOOTING SCRIPT  
October 29, 1963

493 CONTINUED

They fall into silence as MARK drives on, the rain coming down harder as the sky darkens.

494 EXT. BALTIMORE STREET - DAY - MED. SHOT

This is a HIGH SHOT looking down upon BERNICE'S house. It is raining heavily. THE CAMERA PANS off the house down the length of the street. In the distance we see the masts of ships, an angry sky and flashes of lightning followed by thunder. THE CAMERA continues to turn and now comes to the roof of MARK'S car. We see MARK struggling in the open doorway on the sidewalk side.

495 CLOSE SHOT

OF MARK'S SHOULDER. We see MARNIE'S terrified face. Again the victim of a thunderstorm, she crouches back, fearful to emerge from the confines of the car until MARK manages to pull her out.

496 CLOSE SHOT

MARK hurrying MARNIE across the sidewalk to the front door. He presses the bell. While waiting, he takes off his jacket and puts it on MARNIE'S head in a futile effort to protect her. Just as the door opens there is another flash of lightning and a roar of thunder.

497 CLOSE SHOT - SHOOTING INTO THE DOORWAY

MARNIE, in a terrified effort to escape the elements, stumbles past BERNICE who stands in shocked surprise in the doorway.

498 INT. LIVING ROOM - DAY - MED. SHOT

MARNIE stumbles across the room and retreats to a far corner where she stands trembling.

499 MED. SHOT

BERNICE turns into the room as MARK steps by her and closes the door. He crosses immediately to pull down the shades, the CAMERA PANNING WITH HIM.

MARK  
It's all right, Marnie...  
you're inside...

500 CLOSE SHOT - MARNIE

trembling in the corner.

501 MED. SHOT - MARK AND BERNICE

BERNICE  
What in the wide world...

MARK  
Sorry to crash in on you like  
this, Mrs. Edgar...I guess you  
know how Marnie feels about  
storms...

BERNICE  
(sternly to the  
quivering MARNIE)  
Marnie! Stop acting like such  
a ninny...

She moves toward MARNIE, THE CAMERA PANNING. She is stopped by MARK who has moved into the picture protectively between MARNIE and her mother.

BERNICE (cont'd)  
Who are you, Mister? You're  
not Mr. Pendleton!

MARK  
No, I'm not. Who's Mr. Pendleton?

BERNICE  
Then, what have you got to do  
with my Marnie?

MARK puts his arm protectively around MARNIE who, as the SOUND of the storm rises, hides her face against his shoulder. It is a pure animal retreat...any port in a storm. BERNICE comes into the picture beside them.

-CONTINUED

501 CONTINUED

MARK

I'm Mark Rutland. I'm Marnie's husband, Mrs. Edgar. Marnie has not been very well...

(coming immediately to the point)

I don't believe she's been very well since you had your accident.

BERNICE

(shocked)

My what?

MARK

I think you've always called it your 'accident'.

BERNICE

What do you think you're talking about! Coming in my house like this...talking about my accident! You're not married to my Marnie! I don't believe you. Marnie...

MARK

Your daughter needs help. Mrs. Edgar...you've got to tell her the truth. She has no memory of what happened that night. And she needs to remember. Everything. You must help her.

BERNICE

(whips out)

You must be plumb crazy, Mister!

MARK

If you won't...I will. I know everything that happened, and I'll tell her the whole story.

BERNICE

No you won't, Mister...because you don't know the whole story, and there's nobody does but me.

MARK

Oh? Well, since you're so very knowledgeable, Mrs. Edgar, do you also know that your daughter... your beautiful young daughter, Mrs. Edgar, cannot stand to have a man touch her? Any man? She doesn't know why...but you do. Don't you think you owe it to her to help her understand what happened to make her like that?

CONTINUED



501 CONTINUED

BERNICE

What matters what made her?  
She's lucky. She's lucky to  
feel like that. Plain lucky!

MARK

It's interesting you should say  
that, Mrs. Edgar. I've had an  
investigator at work here. I've  
read the transcript...the records  
of your trial for murder. The  
records state quite plainly, Mrs.  
Edgar, that you made your living  
from the touch of men; that it was  
one of your - 'clients' - you  
killed that night...

Again there is thunder.

MARNIE

Oh God!  
(cringes back)

MARK

(brutally aggressive)

Was there a storm that night,  
Mrs. Edgar? Is that why Marnie's  
so terrified of storms? Was there  
lightning and thunder that night?  
Did a storm frighten your child  
that night? In addition to every-  
thing else that happened?

BERNICE

(ferocious, a fury)

Get out of my house! Get out!  
I don't need any filthy man coming  
in my house no more! You hear me!  
You get out! Get out of my house!

Clumsily she flings herself toward him. He is forced to hold  
off her flailing fists. THE CAMERA MOVES IN to show MARNIE  
ALONE. She is shocked out of her terror of the storm; watches  
this grotesque struggle with widening eyes that suddenly be-  
come fixed, dilated. When she begins to speak, it is in a  
child's voice.

502 CLOSE SHOT

MARK and BERNICE forsake their struggle as they attend with  
highly different emotional reactions to MARNIE'S VOICE. MARK'S  
is one of excitement and concern; BERNICE'S is pure horror.

MARNIE

You let my Mama alone! You  
hear! You let my Mama alone!  
You're hurting my Mama!

CONTINUED

502 CONTINUED

MARK'S HEAD comes into the picture.

MARK

(quickly)

Who am I, Marnie? Why should  
I want to hurt your Mama?

MARNIE

You're just one of them!  
One of them in the white  
suits ...

503 BIG CLOSE-UP BERNICE

as she shouts,

BERNICE

Shut up, Marnie!

MARK turns into BERNICE'S picture, restraining her.

MARK

No, Marnie! ...Remember!  
...Tell us how it all was...  
the white suits...remember!

504 BIG CLOSE-UP MARK

With sudden insight and inspiration, he taps three times on  
the wall beside him.

505 CLOSE-UP

MARNIE reacts immediately; frowns, whimpers...

MARK (o.s.)

(softly)

What does the tapping mean,  
Marnie...why does it make  
you cry?

MARNIE

It means they want in...the white  
suits...and Mama comes and gets  
me out of bed...

(plaintive)

I don't like to get out of bed...

THE CAMERA CLOSES IN on the BIGGEST HEAD OF MARNIE as she  
stares out. FROM HER P.O.V. we see a

## 506 LONG PERSPECTIVE OF A ROOM

The perspective is so distorted that it almost seems a great distance away. Its color is washed out almost to grays. The lighting on it is very bright and sharp in contrast to the low lighting in the room proper. In the foreground is a table upon which is some object belonging to the present Baltimore room, but beyond it, this other distorted room is a completely different place. Slowly the perspective lessens and comes NEARER and NEARER to us until the room has attained a normal perspective beyond us. We now only see what MARNIE sees: A YOUNG BERNICE, high-strung, febrile, moves across the threshold of a room opening off the cheap little living room. We see only her disappearing back, but we see FULL-UP a young, lounging SAILOR who impatiently smokes a cigarette as he waits for her.

SAILOR  
(impatient, but  
good-humored)  
Hurry up, Bernice...get the  
kid outta the bed, ....

There is a pause and YOUNG BERNICE comes out, smiling, nuzzling the sleepy, unhappy little girl she carries from the bedroom, along with a pillow and a dragging blanket. The SAILOR watches all this but doesn't move to help her. YOUNG BERNICE lays the child down on a sofa near the fireplace. She tucks the blanket around the little girl, kisses her. THE CAMERA CLOSES IN.

YOUNG BERNICE  
(whispers)  
Now you go on back to sleep,  
sugarpop.

## 507 CLOSE-UP - THE STARING MARNIE

Suddenly there is a heightening of the storm noises...is it the old storm or the current one? She reacts with fright. At this moment we CUT TO what she sees. YOUNG MARNIE on the sofa reacts the same way and begins to cry. THE CAMERA PANS over as the door to the bedroom opens and the SAILOR, now in his white shorts and undershirt, rumpled, a little drunk, comes out and approaches the weeping child.

SAILOR  
Key, kid...what's a matter?  
You scared of a little ole  
thunder?

CONTINUED

507 CONTINUED

THE CAMERA CLOSES IN as he moves over to the couch, puts his arms around her, gives her a kiss.

MARK'S VOICE (o.s.)  
What happens next, Marnie?

GROWN MARNIE'S  
CHILDLIKE VOICE (o.s.)  
He come out...to me. I don't  
like him...he smells funny.

SAILOR  
Don't cry, little baby...the  
Captain's on duty...all through  
the night...

THE CAMERA CLOSES NEARER to them as the CHILD begins to cry even louder...the strange arms, the smell of liquor, the storm. She struggles weakly in his befuddled embrace. It is not the child, however, but the GROWN MARNIE who cries out.

GROWN MARNIE  
I want my Mama! I don't want  
you. You let me go! Mama!

THE CAMERA WHIPS OVER as YOUNG BERNICE, wearing only a slip, appears in the doorway, her hair wild. She is more than slightly drunk. She lurches over to the SAILOR.

YOUNG BERNICE  
Get your damn hands off my kid!

SAILOR  
(indignant)  
Whatsa matter with my hands?  
(does not release  
the child)

She lunges toward him, grabs at his hair, aims a hard slap at his cheek. At this, he releases the child, stumbles to his feet.

SAILOR  
You crazy or drunk or what?  
...Whadda ya go around hittin'  
people...you'll get yourself  
hit back...

THE CHILD begins to chatter with fright, but over it again the words come from the GROWN MARNIE.

CONTINUED

507 CONTINUED

GROWN MARNIE (o.s.)  
Make him go, Mama! Please!  
I don't like him to kiss  
me! Make him go!

YOUNG BERNICE  
(a slit-eyed fury as  
she turns on the man)  
You creep! What do you think  
you're up to with your damn  
hands all over my baby...kissing  
my baby...

Before he can get any words out, BERNICE is upon him, hitting, biting, scratching, kicking. In an effort to protect himself, he first tries to back off; when that doesn't succeed, he swats out at her, connects. The CHILD MARNIE screams.

508 BIG HEAD - THE GROWN MARNIE

shrinks back, cries out.

MARK'S VOICE (o.s.)  
What is it? What's the matter?

GROWN MARNIE  
He hit my Mama!

509 MED. SHOT

YOUNG BERNICE is rocked, but the blow was not seriously intended to hurt her, and in an instant she is back at him, this time with the poker in her hand. And now he must really fight her off. In the struggle, she manages to stun him, and he falls, dragging her down, twisted beneath his weight. We hear her gasp of pain...

YOUNG BERNICE  
Oh God! My leg...get off...  
get off...

YOUNG MARNIE AND  
GROWN MARNIE  
(together)  
Mama!

MARK  
Is your mother hurt, Marnie?  
How? How is she hurt?

510    BIG CLOSE-UP MARNIE

GROWN MARNIE  
(child's voice)  
He fell on her! She's so  
hurt! Mama!

511    MED. SHOT - THE ROOM AGAIN

YOUNG BERNICE  
(unable to crawl out  
from under his weight)  
Help me, Marnie...you got to  
help me...I'm hurt, honey....

GROWN MARNIE  
(child's voice)  
I got to help my Mama!

(During these scenes we have occasionally watched the OLD BERNICE who listens to all this with a frightened tenseness, awed by what she hears.)

The child stands...not knowing what to do...how to help. The SAILOR shakes his head, begins to crawl off the woman, but in doing so, he causes her even further pain and she screams. At this the child is driven beyond her endurance. She grabs up the poker and strikes out at the man. We do not see him; we only hear the blow and the stricken sound that comes from him, the protest...'no...n....'. The GROWN MARNIE makes a minute gesture of striking out. The SAILOR'S groans become more awful.

MARK'S VOICE (o.s.)  
Marnie!

GROWN MARNIE  
(child's voice)  
I hit him! I hit him with the  
stick! I hurt him!

She strikes again, and once again. We see the child's face... the widened, shock-blank eyes.

\*                      GROWN MARNIE  
                         (child's voice; dreamy,  
                         soft, satisfied)  
There.    There now.                      \*

CONTINUED

511 CONTINUED

But the satisfaction is fleeting. We see her face...the GROWN MARNIE'S FACE...begin to twist with growing horror. We see what she sees. THE CAMERA ZOOMS IN until it contains the chest and shoulders of the SAILOR, his white undershirt, whiter now than ever in contrast to the great splashes of red that stains it...the white and red...the CAMERA MOVES HARD into it, filling the whole screen with the red of blood narrowly edged with white. It is the red and white of MARNIE'S obsession.

512 CLOSE-UP

The storm crescendos and MARNIE...our MARNIE, screams...a long, full-throated, hair-raising scream, as the screen becomes flooded with red over her face. As the red fades, we pull away back to normality. The CAMERA EASES BACK to reveal the living room as it always has been. MARNIE, sobbing, is held tight in the arms of MARK as the CAMERA moves away and follows BERNICE who crosses slowly and brokenly into the rocking chair. She lowers herself painfully into it. Beyond her, where we originally saw MARNIE'S vision of the past, is the normal corner of the room. We stay with her as the CAMERA CLOSES IN ON HER.

513 MED. SHOT

MARK helps MARNIE subside into a chair. The CAMERA PULLS BACK to include BERNICE. The two women look across at each other like two exhausted fighters.

MARK

You're all right now, darling...  
you're all right. It's all  
over...shhhh...you're all right.

As MARNIE'S convulsive sobbing subsides, BERNICE begins to speak.

BERNICE

(eyes straight ahead,  
face rather expressionless  
as she rocks. Her manner  
is more conversational  
than anything else)

I thought that when she lost her  
memory of that night, it was a sign  
of God's forgiveness. I thought I  
was being given another chance...  
to change everything...make it all  
up to her...

514 CLOSE SHOT - MARK AND MARNIE

MARK

I'm sorry, Mrs. Edgar...truly  
sorry...

(to MARNIE who has  
stopped her hysterical  
weeping. Her eyes are  
now on her Mother who has  
suddenly become someone  
she has never known)

Your mother told the police that  
she'd killed the sailor in self-  
defense.

515 CLOSE SHOT - BERNICE

BERNICE

They could see how bad hurt I  
was...they believed me. And I  
never told the truth to nobody.  
Never. Not even when they tried  
to take you away from me, Marnie.  
Not even then.

516 CLOSE-UP MARNIE

MARNIE

(addresses BERNICE but  
she's really speaking  
to herself)

You must have loved me...You  
must have loved me...

517 CLOSE SHOT - BERNICE

BERNICE

(fiercely)

You're the only thing I ever  
did love in this world.

518)

519)

520)

OMITTED

521 MED. SHOT - BERNICE - FROM THEIR P.O.V.

BERNICE (cont'd)

(pleading)

It was just I was so young,  
Marnie. And I never had any-

CONTINUED



\* REVISED PAGE -SHOOTING SCRIPT  
November 12, 1963

521 CONTINUED

BERNICE (cont'd)

\*

thing...

\*

(looks at her daughter  
for the first time)

You know how I got you, Marnie?

(smiles)

I wanted Billy's basketball  
sweater. I was fifteen. Billy  
said if I'd let him, I could have  
the sweater. So I let him. Then  
when you got started, he run away,  
but...

(grimly)

...I still got that ole sweater.  
And I got you, Marnie.

(sighs)

\*

After the accident, when I was in  
the hospital, they tried to make  
me let you be adopted, but I  
wouldn't. I wanted you. I promised  
God right then if he let me keep you,  
and you not remember, I'd bring you  
up different from me...decent.  
No matter what!

\*

522 MED. SHOT

MARNIE crosses swiftly to her mother, kneels down and puts  
her head in BERNICE'S lap. Awkwardly, BERNICE pats MARNIE'S  
shoulder...then reverts to habit.

BERNICE

(fussily)

Get up, Marnie, you're aching  
my leg.

523 CLOSE SHOT

MARK moves over to MARNIE and helps her up, THE CAMERA PANNING  
HIM. She does not resist him.

MARK

Come on, darling...

MARK and MARNIE are now in TIGHT TWO SHOT as he takes out a  
handkerchief and tenderly cleans her face. She stands  
passively as a child until he finishes. MARK looks down to  
BERNICE.

CONTINUED

PROD. #9403 "MARNIE"

SHOOTING SCRIPT  
October 29, 1963

523 CONTINUED

MARK

I'll bring Marnie back,  
Mrs. Edgar. She's very  
tired now.

524 CLOSE SHOT - BERNICE FROM MARK'S P.O.V.

She nods, continues to rock, and no further word.

525 CLOSE SHOT

MARK walks MARNIE to the door. At the door, MARNIE turns.

MARNIE

Goodnight, Mama.

526 MED. SHOT FROM MARNIE'S P.O.V. - BERNICE IN THE CHAIR

BERNICE

\* Goodnight, ... Goodnight, sugarpop. \*

527 EXT. BALTIMORE HOUSE - DUSK - THE RAIN & STORM HAVE STOPPED

MARK and MARNIE emerge from the house. Children have come outside in the dusk and are playing in and around the puddles left by the rain. There are a few indistinct cries... 'Jimmy, if you get your shoes wet, Mama'll spank you good' ... 'Mind your own business!' ... 'Race you!' ... 'No fair!' ... MARK guides MARNIE through the children to the car. The children make way for them, but pay little attention... the excitement of escaping outdoors so late... after a storm... has intoxicated them. At the door of the car, MARK stops, speaks quietly, solicitously.

MARK

Are you all right?

MARNIE

(faces him, her back to  
the car door; she nods,  
speaks quietly)

Mark... what am I going to do?  
What's going to happen?

MARK

What do you want to happen?

CONTINUED

527 CONTINUED

MARNIE  
(glances around the  
street at the houses,  
the children. There  
is wonder in her voice)  
I guess...I want it all cleared  
up...  
(her voice very low)  
Will I go to jail?

MARK  
(in his answer, the  
authority and assurance  
she is looking for)  
Not if I can help it.

MARNIE  
(looks curiously at  
MARK, trying at last  
to see him, really  
see him)  
Mark...was your mother really...  
buried in her boots?

MARK  
(smiles)  
Oh yes.

MARNIE  
(considers this briefly, then  
speaks with solemn decision)  
I don't want to go to jail. I'd  
rather stay with you.

MARK  
(gives a short,  
happy laugh)  
Had you, love?

He opens the door and helps her into the car.

528 LONG SHOT - BALTIMORE STREET

THE CAMERA MOVES BACK (HIGH) as the CAR PULLS OUT into the  
street. We see the car carrying MARNIE away...away from the  
street, the children, the past.

FADE OUT.

THE END.